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TELKUPI

—a submerged temple-site in West Bengal

BY

DEBALA MITRA

Director, Archaeological Survey of India

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PREFACE

As a consequence of the construction of a dam across the Damodar near Panchet (District Purulia, West Bengal), about 9 miles from Telkupi, the waters of the river started engulfing the village of Telkupi in 1957. The first news of this event reached the Archaeological Survey of India that very year, when a few local persons appealed that the temples at Telkupi should be transplanted to a safe place. Next year the request was repeated by the Government of West Bengal, to whose jurisdiction Telkupi along with Purulia had been transferred from Bihar by the Bihar and West Bengal (Transfer of Territories) Act 1956. In response to this, the Damodar Valley Corporation was requested by the Archaeological Survey either to exclude Telkupi from the area to go under water or to postpone the scheme till a thorough documentation of the site was made. But information was received towards the end of January 1959 that the temples had already been under water and nothing could be done to save them from submergence.

The Director General of Archaeology in India and I went to the site on the 11th February 1959, only to learn that most of the temples along with the greater part of the village had gone under water, and to find the tops of Temples 6, 8, 9, 10, 14, 15 and 16 protruding above water besides two temples (Temples 17 and 18) standing on the edge of the swollen river. Accordingly, the West Bengal Government was asked to examine if it was possible to dewater the area completely and to keep it dry for a few months, so that the temples, as far as they were likely to have survived their submergence, could be accessible once more, and the possibility of their transplantation could be examined. No dewatering was, however, possible at that stage, and all that was possible for me, as the Superintendent of the Eastern Circle of the Survey, was to examine and to bring on record in June 1960, when the water-level was the lowest, one tower-less (Temple 8) and two complete temples (Temples 9 and 10), besides a scrap of Temple 13, at Bhairavathān and three others (Temples 16, 17 and 18), all more or less dilapidated. At that time Temples 6, 14 and 15, all of which had caved in during the months of August and September 1959, were reduced to shapeless heaps of stones.

The temples at Telkupi had been noticed in a few publications (Chapter II), but considering their number and importance, these notices can hardly be regarded as adequate. Most of the temples are now engulfed in water and a few, which exist in whole or parts and are somewhat exposed during May and June, are doomed to vanish ere long. It is, indeed, unfortunate that no full description of the temples, which, spread over more than seven centuries beginning with the ninth century or so, formed an outstanding architectural group pertaining to regional ramification

of the *rekha* order, was written during their lifetime. The description of the temples in this monograph is largely posthumous, being based on all previous notices and photographs to which I could have access and on my own observations of only a few of them which could be seen during my second visit in June 1960. I have made full use of all relevant literature and unpublished photographs to which I had access. The importance of these photographs to me is supreme, as at the time of my second visit all the temples of Bhairavathān, except Temples 9 and 10, the latest temples of the group, the kitchen and scraps of Temples 8 and 13, were things of the past. Of the remaining two groups, only three (Temples 16, 17 and 18), with their crowning part broken, were found by me on that occasion. Almost all the available photographs have been reproduced here, for they are the sole surviving visual witness to the glorious career of this doomed temple-centre. None of the accompanying photographs has been published before also, except four in the collection of N. K. Bose (p. 9, n. 1). Of the thirteen temples of the first group of J. D. Beglar (p. 60), Temple 1 is not represented in the photographs. Nine more temples in the village were noticed by Beglar. Photographs of two (Temples 15 and 18) of these were taken by Beglar, those of another two (Temples 14 and 19) were found in the collection of N. K. Bose, while extant remains of two (Temples 16 and 17) more, which were not photographed by either of them, were photographed during my visit. The photographs of the remaining three are not available. Of these, two, located in the east end of the village, were not considered by Beglar worthy of detailed description, while the third, located near Temple 18, was simply referred to as a temple dedicated to Vishṇu or Śiva.

I prepared this report in 1960 when I was the Superintendent of the Eastern Circle. During my second visit to Telkupi, I was accompanied by Shri Kalachand Das, Photographer, and Shri Sanat Kumar Ghosh, Surveyor, who took photographs and prepared drawings (figs. 1-4 and pl. I) of the monuments which could be seen. The party had to perform its task in none too easy circumstances, for the monuments, except Temples 17 and 18, could be approached even in the hottest month only on country-boats and after wading through deep slushy mud and their interiors examined after the removal of knee-deep slime. To them my thanks are due. I am also grateful to Shri N. K. Bose who placed at my disposal all his photographs of Telkupi, to Shri Janakinath Misra, an inhabitant of Patharbadi-tola of Telkupi, for the photograph published as pl. XVII B and to the Director of Archaeology, West Bengal, for the photograph published as pl. XLIII.

Debala Mitra

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CHAPTER I

INTRODUCTION

Telkupi (lat. 23° 38′ N.; long. 86° 35′ E.), on the south bank of the Damodar now included in the area that has gone under the swollen waters of the river under circumstances described in the Preface, was a wattle-and-daub,[1] though unusually large, village (pl. XVII C) in the Raghunathpur Police Station which till 1956 was a part of Manbhum District of Bihar but is now comprised in Purulia District of West Bengal. It was 10 miles to the north-north-west of Raghunathpur and 5 miles north-east of Chelyama, and its site is approached from Raghunathpur by an unmetalled road which divaricates from the Raghunathpur-Chelyama road near the fifth mile.

The country is fairly open though not level. The undulations are, however, not very pronounced. Immediately below the surface and at some places slightly projecting above ground are rocks of granite-gneiss with prominent veins of quartz, the geological formation being the Archaean. This rock was, however, hardly used as the building material of the temples which were almost invariably of sandstone, the nearest source of which is a hill at Panchkote or Panchet (one of the earlier capitals of the rajas of Kashipur, near Adra), 9 miles east of Telkupi.

Of the origin of the name, the local people have nothing to say. Telkupi, however, is undoubtedly the corrupted form of Tailakampī,[2] the capital of Rudraśikhara, one of the confederate chiefs who helped Rāmapāla (*circa* A.D. 1077-1120) to crush Bhīma and to recover Varendrī. The commentary on the *Rāmacharita* qualifies this king in the following terms:

samara-parisara-visarad-ari-rāja-rāji-gaṇḍa-garvva-gahana-dahana-dāvānalas-Tailakampīya-kalpa-taru-[*Ru**]*d*[*r**]*aśikharaḥ*.[3]

This is all that we know of this scion of this Śikhara dynasty. That the area round Panchet (Panchkote) and Telkupi is known as Śikhara-bhūm,[4] evidently after the ancient ruling family, presupposes a long rule of the Śikhara dynasty. It has been presumed that the rajas of Panchet and Kashipur, who are also the owners of all temples of Telkupi, were the descendants of this Śikhara dynasty, as the earlier rulers of this family bore names ending with *śekhara*. 'Sekhar is a name formerly

1 The only brick structure, apart from temples, was the office-building (*kāchhārī-vāḍī*) of the raja of Kashipur, who was the owner of a large part of Telkupi village.

2 N. Basu, *Banger Jātīya Itihāsa, Rājanyakāṇḍa* (B. E. 1321=A.D. 1914-15), p. 199.

3 *Rāmacharita*, II, verse 5, which cryptically mentions only *Śikhara*.

4 Indeed, all the villages under the rajas of Panchkote go under the name of Śikhara-bhūm. The present headquarters of the raja is at Kashipur.

borne by all holders of the Pānchet Rāj, and the name Sekharbhum survives as the regular name of a portion of the estate and is commonly used in many parts of the district for the estate as a whole.'[1]

The ancient heritage of Telkupi is, thus, mostly due to its being once the royal seat of the Śikharas, the lavish munificence of one (*kalpa-taru* Rudraśikhara) of them at least is known from the commentary of the *Rāmacharita*. Local people, though completely unware of Telkupi having once been the capital of the Śikharas, told me that a portion of the village-habitation (covered by plot nos. 2039, 2040, 2041, 2042, 2043, 2044, 2046, 2047 and 2048), with extensive remains of brick and stone structures, had been known as *mahal* (palace). Possibly this spot contained the remains of the ancient palace.

According to the Census of 1951,[2] the village of Telkupi covered an area of 1613 acres. It had two hundred and sixty occupied houses, the total number of persons being one thousand four hundred and eighteen. The principal means of livelihood was agriculture, the numbers of (a) cultivators of land wholly or mainly owned with their dependants, (2) cultivators of land wholly or mainly unowned with their dependants, (3) cultivating labourers with their dependants being respectively one thousand and nine, two and one hundred and three. Among the non-agricultural classes, twenty-four (including of course dependants) were engaged in production other than cultivation and sixty-nine in commerce, while two hundred and eleven lived on other services and miscellaneous sources. There was a lower primary school, the number of literates (all males) being only one hundred and thirteen.

There was no market, either daily or weekly. There were two ferry-boats, one connecting the western end of Telkupi, with Sibpur (District Dhanbad) and the other Bhairavathān (p. 16) with Khadapathar (District Dhanbad).

In order to understand the social and religious background of Telkupi, I contacted the people of Telkupi, now dispersed in several villages, a section of them having shifted to Patharbadi-tola, an elevated ground at the south-western end of Telkupi which is not yet submerged. The result of my survey is summarized below to give an idea of the socio-religious structure of the village.

The population was grouped into following castes and sub-castes, tabulated below in order of their numerical strength, the first having the largest number :

(1) Bāuri (profession : cultivation and daily labour).

(2) Mālākār (profession : cultivation and service in the temples as sweepers, suppliers of flowers, etc.).

(3) Dhīvar (profession : cultivation, catching of fish and acting as boatmen).

(4) Kumbhakār (profession : cultivation and making of pots).

[1] H. Coupland, *Bengal District Gazetteers—Manbhum* (Calcutta, 1911), p. 53; also p. 281.

[2] R. Prasad, *District Census Hand Book—Purulia* (Patna, 1956), p. 254.

(5) Gorāin (profession : cultivation, preparation of oil and shop-keeping).[1]
(6) Brāhmin[2] (profession : cultivation, worship of deities and acting as priests in the houses of Mālākār, Modak, Karmakār and Bhūmihāra or Maghayā Brāhmin castes).
(7) Nāpit (profession : cultivation and barber's job).
(8) Karmakār (profession : cultivation and smithery).
(9) Modak (profession : cultivation and confectionery, there being only two stalls).
(10) Ḍom (profession : playing of musical instruments like drums and production of bamboo-work like making of baskets, etc.).
(11) Hāṇḍi (profession : supply of fuel-wood to Bhairavathān, service like keeping watch during the days of Vāruṇī-melā and midwifery).
(12) Maghayā Brāhmin,[3] also known as Bhūmihāra or Paśchime Brāhmin with surname Māhātā, probably immigrants from Magadha (profession: cultivation).
(13) Rajak (profession : cultivation and washing of clothes).
(14) Bāḍoi (profession : cultivation and carpentry).
(15) Śuṇḍi (without any definite profession). There was only one family which somehow maintained itself.

Not to speak of intermarrying, the people of one caste did not take food with those of another, except in the houses of the Brāhmins and Maghayā Brāhmins. They, however, had no objection to living side by side.[4] In this connection it may be noted that most of these castes and sub-castes find mention in the *Bṛihaddharma-Purāṇa* and *Brahmavaivarta-Purāṇa*.[5]

The village was quite remarkable for the observance of the following public festivals, mostly in honour of deities.

(1) Daṇḍa-chhātā-parab on the first day of Vaiśākha (April-May), the first month of the Bengali year. According to the villagers it represents the worship of Jagāi and Mādhāi, the Misras functioning as priests. Of the two umbrellas prepared by the Mālākārs with bamboo and *palāśa* (*Butea frondosa*), one was worshipped in the temple of Bhairavanātha and the other, offered on behalf of the Gajapati kings, was planted on the sandy bed of the Damodar. The worship, with an offering of a

[1] There were four grocer's shops where rice, pulses, sugar and other food-stuff were available.

[2] There were thirteen families of Misra-Mukherji, two families of Chakravarty, three families of Banerji and two of Deogharia-Chatterji. The deities (p. 16) of Bhairavathān were worshipped for 20 days by the Misras and 10 days by the Deogharias.

[3] Though they used to take food with other Brāhmins and followed the usual rites of Brāhmins, they did not marry in other Brāhmin families.

[4] The settlement was divided into nine wards, locally called *kulī*. They were Hāṇḍi-Ḍom-Bāuri-kulī, Brāhmin-Mālākār-kulī, Kumbhakār-kulī, Gorāin-kulī, Dhīvar-Mālākār-kulī, Bānbhāsā-kuli (containing Mālākārs, Dhīvars, Maghayā Brahmins, Modaks, Gorāins, Nāpits, Rajaks, Bāḍois, Karmakārs and Śuṇḍis) and Banerji-kulī besides two separate Bāuri-kulīs.

[5] Nihar Ranjan Ray, *Bāṅgālīr Itthāsa* (Calcutta, 1356), pp. 303 ff.

colossal cake (*piṭhā*) of three seers of powdered rice, used to take place at midnight. Immediately after the worship the umbrella was believed to have been blown away by storm. The cost of this festival was met by the raja of Kashipur.

(2) Dharmarāja-pūjā (worship of Dharmarāja) on the full-moon day of Vaiśākha on plot no. 2220. The object of worship was a stone without any semblance of a deity.

(3) Harināṁ-saṅkīrtan (chanting the *stotra* of Hari) in the month of Vaiśākha.

(4) Kālī-pūjā (ceremonial worship of the goddess Kālī) on the new moon night of Vaiśākha and Kārttika (October-November).

(5) Chhātā-parab on the last day of Bhādra (August-September). The cost of this *parab* (festival) used to be borne by the raja of Kashipur in whose zemindary, particularly in the past and present headquarters, it is still in wide currency and is celebrated with some show of pomp. An umbrella (generally with bamboo-spokes covered by a cloth and decorated with flowers) with a long post was planted on the ground (on plot no. 613) where Indra was worshipped by the Brāhmins. A small fair (*melā*) used to take place on that occasion. This festival is generally observed by the land-owning zemindars of this District, the object evidently being to propitiate the lord of gods presiding over rain which has a great bearing on paddy-crop. This festival seems to be ancient and to be associated with the Śreshṭhis, as may be presumed from the following *śloka*[1] where Govardhana Āchārya, one of the court-poets of Lakshmaṇasena, bewails the fall of the Śreshṭhis who used to hoist the Śakradhvaja:

te śreshṭhinaḥ kva samprati Śakra-dhvaja yaiḥ kṛitas=tav=ochchhrāyaḥ ।
īshāṁ vā meḍhīṁ v=ādhunātanās=tvāṁ vidhitsanti ॥

'O Śakradhvaja ! where are those Śreshṭhis who used to hoist you ? The present-day people want to make a plough-shaft or post (for tying the cows) out of you.'

(6) Durgā-pūjā (ceremonial worship of Durgā), the greatest festival of Bengal, in the month of Āśvina (September-October).

(7) Liḍolī-pūjā (p. 46) on the Durgā-navamī, at the cost of the raja of Kashipur.

(8) Khelāichaṇḍī-pūjā (worship of Khelāichaṇḍī) on the last day of Pausha (December-January) and first day of Māgha (January-February). On these two days and also on the second day of Māgha a fair used to take place at Bhairavathān.

(9) Sarasvatī-pūjā (worship of Sarasvatī, goddess of learning) in the month of Māgha.

(10) Śiva-pūjā (worship of Śiva) on the dark *chaturdaśī* of Phālguna (February-March) at Bhairavathān.

(11) Vāruṇī-pūjā (worship of Vāruṇī) on the dark *trayodaśī* of Chaitra (March-April). A fair called Vāruṇī-melā, the largest fair of the locality, used to take place at Bhairavathān every year and lasted for nine days. Many shop-keepers from distant lands used to assemble here.

[1] *Bāṅgālīr Itihāsa*. p. 343.

(12) Chaḍaka on the last day of Chaitra, the last month of the Bengali year. This festival was held in honour of Śiva. A small fair used to be held at Chaḍakathān on that day and also on the first day of Vaiśākha. On that occasion a long post of Chaḍaka was planted on the ground where several risky feats were performed.

Besides these public festivals, there were a few other festivals. Thus, Viśvakarmā was worshipped by the smiths (Karmakārs) on the last day of Bhādra, while every family worshipped Manasā usually on the last day of Śrāvaṇa (July-August). Lakshmī was also worshipped by some families on the last days of Bhādra and Chaitra.

CHAPTER II

PREVIOUS NOTICES

The earliest description of the temples is by J. D. Beglar, who visited the place twice.[1] His report is reproduced in the Appendix (pp. 60-64) in view of the fact that, apart from being the first, the description is also the fullest of all the existing ones, not to mention that the volume containing it has long been out of print and is not readily available. In brief, Beglar saw here three groups of temples, the first and the largest, consisting of thirteen temples, being on the brink of the river Damodar. His description of this group is more complete than those of the other two groups, though they constitute the only notice thereof.

Though Beglar's report on Telkupi carries no illustration, he took some photographs of the temples. The *List of Ancient Monuments in Bengal*[2] refers to the existence of 'several photos relating to this group of temples in the Indian Museum, Calcutta'. On a reference to the list of photo-negatives in the Indian Museum[3], I found that these photographs, which are nine in number, were no other than those taken by Beglar. At my request, the Archaeological Section of the Indian Museum traced the photographs in its collection and supplied me with copies thereof. In view of their great importance, all of them are published here (pls. II, V-VII, IX, XI B, XVI, XVIII and XXVII).

In the seventeenth volume of the *Statistical Account of Bengal*[4] W. W. Hunter casually referred to the Telkupi temples without any description whatsoever :

> 'There are eight or nine of these temples at Telkupi on the Dámodar; and there is there an image still worshipped by the people in the neighbourhood, which they call *Birup*. This image I have not seen; but it is probably intended for the 24th Tirthankara, Vìrá or Mahávìrá, the last of the Jain deified saints.'

Birup, no doubt, stands for Bhairava, the presiding deity of Temple 10 (p. 23) of Bhairavathān.

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[1] *Report of a Tour through the Bengal Provinces in 1872-73*, Arch. Surv. Ind., VIII (Calcutta, 1878), pp. 169-78. On p. 174, Beglar refers to his first visit to the place a little over five years earlier.

[2] *List of Ancient Monuments in Bengal, revised and corrected up to 31st August 1895* (Calcutta, 1896), pp. 552-54.

[3] *A List of the Photographic Negatives of Indian Antiquities* (Calcutta, 1900), p. 9. About the photographs, T. Bloch, who prepared the list, observes in the Remarks column: 'It is impossible to identify each single temple with those described by Mr. Beglar'. As the following pages will show, this is not correct, for it is not only possible to identify all the temples represented in the photographs taken by Beglar but also a few other temples noticed but not photographed by him with the help of the later photographs.

[4] *Singbhum District, Tributary State of Chutia Nagpur and Manbhum* (London, 1877), compiled by H. H. Risley, p. 299.

The next reference, which is also extremely sketchy, occurs in the *List of Ancient Monuments in Bengal* mentioned above. The description therein is based on that of Beglar, but the following additional remark is significant:

> 'The ruins of these temples (of Bhairavathān, i.e. Beglar's first group) are the most extensive in the whole district. The river has gradually been encroaching on the high bank on which the ruins stand, and temple after temple has fallen down.[1] Huge blocks of stone, fragments of idols, carved ornaments in stone,—all lie heaped up promiscuously in the bed of the Dámudar and their traces are being gradually obliterated by accumulations of sand.'

Next chronologically is the report[2] of T. Bloch, Archaeological Surveyor, Bengal Circle, who visited Telkupi in the early part of 1903. The report is not only extremely sketchy but also does not contain any additional information except that only ten temples out of the thirteen seen by Beglar in the first group were standing at the time of his visit. The following is all that he says :

> 'Next in order of interest comes the large group of temples at Telkupi, on the banks of the Damodar. They are said to have consisted originally of forty temples, but at present only ten exist, more or less complete, not counting some isolated ones outside the principal group. Two temples are quite modern, and worship is still going on there. They are called the temples of Bhairabnath[3] and Kali Mai[4]. The other older ones are now deserted and have been neglected for ages. Two[5] of them had a *bhadraka* or hall built in front of the shrine and had some fine carvings, but they are now very much dilapidated. The smaller shrines have only one single cell, and some small monolithic temples are also lying about there. The deota is generally a Mahadev or linga, but a few Suryas also exist. The lintel usually has the nine planets carved in relievo.'

Three photographs[6] of the temples taken during Bloch's visit to the place are reproduced here (pls. III, IV and VIII). In these photographs, which relate to Bhairavathān, the outlines (some almost indistinct) of nine (out of ten which stood in 1903) of the first group of Beglar are discernible.

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[1] Beglar himself refers to the disappearance of a temple between his first and second visits; *op. cit.*, p. 174 ; below p. 62.

[2] *An. Rep. Arch. Surv., Bengal Circle, for the year ending with April 1903* (Calcutta, 1903), p. 14.

[3] Temple 10 (pp. 23-25).

[4] Temple 9 (pp. 22 and 23).

[5] Temples 6 (pp. 18 and 19) and 8 (pp. 20-22).

[6] Three negatives, said to pertain to Telkupi, are now in the office of the Archaeological Survey of India, Mid-eastern Circle, Patna. They are numbered as 106 (pl. XXXVIII A), 107 (pl. IV) and 108 (pl. III), their captions being respectively 'temples and ruins', 'another group of temples' and 'another group of temples'. A fourth negative, no. 109 (pl. VIII), is stated in the records of that office as pertaining to Budhpur (now in District Purulia), but it evidently relates to Temple 6 of the first group of Beglar. On the other hand the subject of negative no. 106, stated to represent temples and ruins of Telkupi, could not traced by me at Telkupi. Under the impression that the records relating to these two negatives are confused, I visited Budhpur (p. 56) and found out that the negative no. 106 pertains to the temples therein.

The District Gazetteer hardly adds anything new to what was published before[1] except the following observations :

> 'The doorway (of Temple 6 of Beglar) described by Mr. Beglar is once more giving way ; there are only scanty traces of the external plaster and its sculptured devices, and much of the detail of the tower is now obscured by a mass of creeper, otherwise Mr. Beglar's description is still true to the facts.'

A short notice of two of the annual fairs of Telkupi, however, found place in the Gazetteer :

> 'The place is considerably frequented now-a-days by Hindu devotees, and a fair, known as the Khelai Chandi Mela, is held in the month of Pous, which is attended by Hindus from considerable distances. Another fair, called the Baruni Mela, is held in the last days of Chaitra, which is largely attended by Sonthals to whom the place is specially holy as situated on their sacred stream, the Dāmodar (Nai), into which they throw the ashes of their dead. On this occasion it is said that the Sonthals are rigidly excluded from the main temple enclosure known as the Bhairabthan, and they take no part in any of the religious ceremonies performed at that time in honour of the Hindu deities.'

In the early thirties were published two short notices of the temples by N. K. Bose,[2] who had visited them in the first week of December 1929. He was the first to notice the similarity and dissimilarity between these temples and those of Orissa. Says he in one of them :

> 'The two temples at Bhairab-thān in Telkupi, which are of a comparatively recent date, present more points of resemblance with the later temples of Orissa than those of earlier age.
>
> 'The *bāṛa* of one[3] of the temples at Bhairab-thān is composed of five elements, *viz. pābhāga, tāla jāngha, bāndhanā, upar jāngha* and *baranda.* It is a rule in the case of the later temples of Orissa that erotic couples should be placed in niches in the *upar jāngha* and *virāla* figures in corresponding places of the *tala jāngha.* In the case of the above temple at Bhairab-thān, the order of the *virāla* and erotic figures has been reversed and both sets accommodated in the *tala jāngha,* leaving the *upar jāngha* bare. This was probably due to the artist's lack of familiarity with the rules current in Orissa. This absence of *virāla* figures and of the five-fold construction of the *bāṛa* in the rest of the temples of Telkupi definitely prove the above two traits to be exotic in their

[1] H. Coupland, *Bengal District Gazetteers—Manbhum* (Calcutta, 1911), pp. 287-89.

[2] N.K. Bose in R.D. Banerj , *History of Orissa,* II (Calcutta, 1931), pp. xv-xv i, and in *Prabāsī* (Bengali), Bhadra, 1340, pp. 617-22.

[3] Temple 8 (pp. 20-22).

origin. These features, as well as the presence of a flying lion (*jhappā singha*), in the style of Orissa, on the *jagamohan* at Bhairab-thān definitely connect the later history of this locality with that of Orissa.

'Further proof of such connection is also furnished by the nature of a certain religious ceremony observed in this particular area. The village of Telkupi lies in the zemindary of the Raja of Panchakote, who lives in the village of Kashipur near Adra. On the first day of the Bengali year (1st of Vaisakha), a ceremony (i.e. Daṇḍa-chhātāparab) is performed in the middle of the river-bed at Telkupi. Two umbrellas, made of bamboo, are adorned with garlands of *keṣ* flowers and carried in procession with music to the river-bed. There they are set up in the sand with due ceremonies, when goats are sacrificed and cakes (*piṭhā*) are offered. One of the umbrellas is dedicated on behalf of the "rajah of Kashipur", and the other in the name of the "*gajapati sing* of Puri". This was reported to the present writer, about two years ago, by an old man named Rakhal Bhandari (aged about 60) of Telkupi, who is himself a priest connected with local ceremonies. It is said that soon after the umbrellas have been posted in the ground, there arises a storm which sweeps away the umbrellas, garlands and everything which is placed there. This is supposed to signify the formal acceptance of the gifts by the deity worshipped.

'A particular ceremony and certain details of architecture and sculpture thus offer proofs of a more intimate connection between the Damodar valley at Manbhum with Orissa than what is to be found at present.'

N. K. Bose was also the first to publish some photographs of the temples of this centre. During his visit he took seven exposures.[1] These respectively represent five temples, the details of a jamb and a view of the village. Of the five temples, two (nos. 8 and 10 of Beglar's first group) belonged to Bhairavathān, one (no. 10) nearly entire and the other dilapidated found by me during my second visit. Of the remaining three[2], two (Temples 14 and 15) collapsed in August-September 1959 and one (Temple 19) had been dismantled (p. 41) by the local people. Two (pls. XIX A and XXXII A) of the photographs of these three are invaluable, as these two temples, though inadequately noticed by Beglar, were not photographed by either Beglar or Bloch.

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1 All these photographs, except one (pl. XXXII A), have been published by him in the above-mentioned *Prabāsī* and the *History of Orissa* and in his *Canons of Orissan Architecture* (Calcutta, 1932). They were kindly placed by him at my disposal. Five of them are reproduced here (pls. XVII A, XVII C, XVII D, XIX A and XXXII A) with his permission.

2 N. K. Bose did not make any notes about the location of these temples.

CHAPTER III

LAYOUT AND IDENTIFICATION OF THE TEMPLES

1. TEMPLES AT BHAIRAVATHĀN

There is no site-plan giving the location of the temples before the catastrophe took place. Beglar's report mentions three groups, 'the largest being to the north by a little east of the village and on the brink of the river; a second group close to the village and somewhat to its west, and a third group within the south-east end of the village.' This does not lead us far about the location of individual temples of the groups, far less of the relative positions of the thirteen temples constituting the first group, referred to by subsequent writers as Bhairavathān. However, an attempt has been made to indicate the approximate location of each temple at Bhairavathān on the basis of Beglar's report and of his and Bloch's photographs giving the general view of the temples (pls. II, III and IV). About the accuracy, to any large degree, of the locations of most of the temples in the plan (fig. 1), I have no claims to make, for photographs, it need hardly be said, do not give any accurate idea of plans and distances. However, the plans and positions *inter se* of Temples 8, 9 and 10 are correct, as they were seen and recorded by me. Their positions have provided some data in fixing tentatively the positions of other temples of the group.

The cadastral survey map, prepared by the revenue authorities in 1920-21, and the Settlement Record of the village, copies of both of which were obtained by me from the Deputy Commissioner of Purulia, help in the location of the other temples of Telkupi. The combined data obtained from them are shown in the map (pl. I). The sites of Temples 14, 15 and 16 shown on the map are plotted on the basis of field-data supplemented by information from the local people. A correlation of the temples with those of Beglar is not easy, for the common links are few. Narasiṁha-thān of the map, however, is no doubt the one of the second group of Beglar mentioned by him to contain an image of Narasiṁha.

To turn to the identification of individual temples at Bhairavathān. As the river flows here from west to east, it is evident that three of the four temples on pl. II (Beglar's photograph[1]) face east. Now Temples 2, 4 and 5 of Beglar faced east, Temple 1 faced south and Temple 3 west. On this showing, those which on the same plate face east are identical with Temples 2, 4 and 5 of Beglar; again as, according to Beglar, Temple 5 was behind Temple 4, those temples are to be identified with the two dexter ones of the same plate, so that the remaining east-facing one is Temple 2. The one of which no door is visible on the plate is to be equated with

[1] The caption of this photograph is 'general view of ruined temples'.

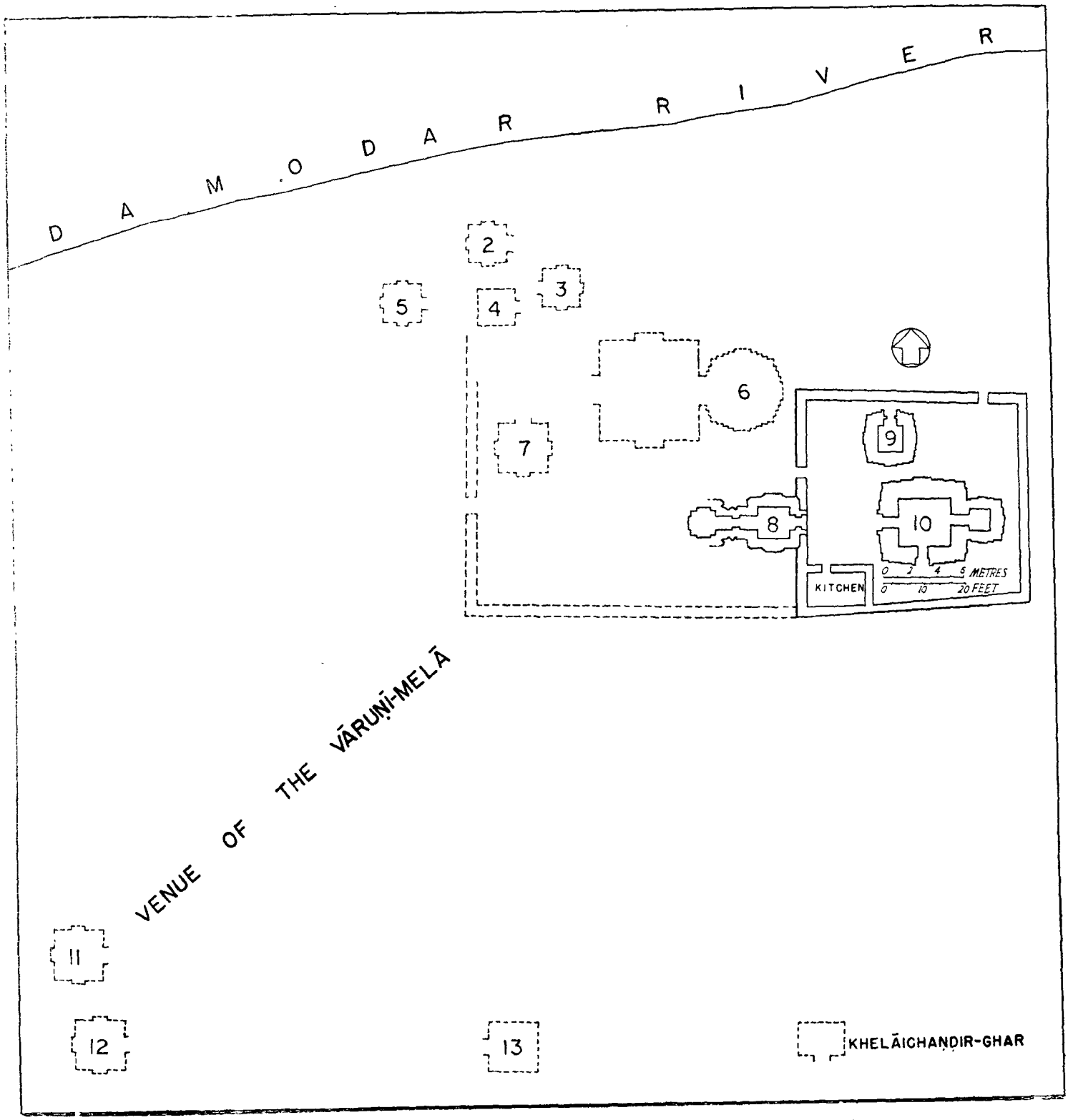

FIG. 1. *Bhairavathān. Temples 2-13 : plans. Broken lines indicate conjectural plans*

Temple 3, which faced west. Temple 1 does not appear on the plate; it was evidently not covered by the camera. Thus identified, we can recognize Temples 3 and 4 on the extreme dexter of pl. III and Temple 4 in the same flank of pl. IV, both Bloch's photographs. Partial views of Temples 2, 4 (both merged together on the extreme sinister) and 5 (on extreme dexter) are available in pl. IX (Beglar's photograph). It is almost certain that Temples 1, 2 and 5 represent those three which had disappeared between the visits of Beglar and Bloch (p. 7).

Of the temples at Bhairavathān, three, Temples 6, 8 and 10, had, according to Beglar, *mahāmaṇḍapas* or porches. Of the temples seen by me as standing, two had this appendage, and as they tally with Beglar's descriptions of Temples 8 and 10, they can be safely identified as such. Pls. X and XI A, representing one of the temples as seen by me, is identical with the sinister one on pl. V (Beglar's photograph) and can, therefore, be regarded as Temple 8, facing east.

Beglar states that the tower of Temple 6, facing west, was covered externally with coats of plaster having sculptured devices, ornaments and figures. This is, no doubt, identical with the central temple on pl. V, the site of which was indicated by a heap of stones, both carved and plain, and detached chunks of thick plaster at the time of my second visit, the temple itself having tumbled down. To make conclusive the identification of Temples 6 and 8 thus arrived at, the caption of the photograph (pl. V) itself calls the two temples appearing thereon Temples 6 and 8. Beglar also took individual photographs of Temple 6. They are illustrated on pls. VI and VII and Bloch's photograph of the same temple on pl. VIII.

Beglar's photograph of Temple 7, identified by its label, is shown on pl. IX. A narrow strip of this temple is seen on the extreme dexter of pl. V. In Bloch's photograph on pl. III, this temple appears as the dexter one of the central group, the other two of this group being respectively Temples 6 and 8.

Temple 8, as partially photographed by Bose, is illustrated on pl. XVII A. Photographs of the same temple taken at the time of my second visit appear on pls. X and XI A. Beglar took a photograph of the *mahāmaṇḍapa* of the temple (pl. XI B).

The temples illustrated on pls. XII-XIV were seen by me and agree with Beglar's descriptions of Temples 9 and 10. There is, therefore, no difficulty in establishing their identification. Temple 9 does not appear on any one of Beglar's, Bloch's or Bose's photographs. But the upper portion of Temple 10 is seen on the sinister of Temple 6 on pl. VII (Beglar's photograph), on the extreme sinister of pl. III (Bloch's photograph) and also on pl. XVII D (Bose's photograph).

Of the two temples appearing somewhat prominently in the dexter middle ground of pl. IV (Bloch's photograph), the *gaṇḍi* of one is almost entirely broken. This has to be identified with Temple 11, which had lost the upper part of its tower

even during Beglar's time. The remaining one is, thus, Temple 12 figuring individually on pl. XVI (Beglar's photograph). Both, according to Beglar, faced east. The temple appearing on pl. IV somewhat indistinctly at some distance to the sinister of Temple 12 has its door visible on the front (west). This tallies with Temple 13, a fragment of which was also seen by me during my second visit.

The carved monolith lying in the foreground of pl. III is one of 'miniature single-cell temples (solid of course)' which, according to Baglar (below, p. 63) were numerous on the site.

A word is necessary to explain fig. 1. As stated above, the plans of Temples 8, 9 and 10 and their relative positions are correct, as the temples were seen and recorded by me. With them as the basis, the approximate location of Temples 6 and 7 on the evidence of Beglar's and Bloch's photographs was not very difficult, though accuracy is ruled out in the circumstance. A comparison of pls. III and IV will show that Temples 11 and 12 were situated at a considerable distance from Temple 8, for they do not appear in the wide enough foreground of the former, which indicates that to include them in the photograph on the latter the camera had to be shifted far to the south-west. Their exact location is now anybody's guess. Temples 2, 3, 4 and 5 have again been plotted from photographs and, therefore, suffer from all the resultant disadvantages, though their direction from Temples 8, 9 and 10 may not be entirely off the mark.

A compound-wall (below, p. 22), enclosing Temples 9 and 10, was seen by me and accordingly plotted in fig. 1. Plates III and IV (the former clearly and the latter indistinctly) show another east-to-west compound-wall to the south of Temples 7 and 8, which turns north towards Temples 2, 3 and 4. The alignment of this wall and its relation to the first wall as shown in fig. 1 are conjectural, as no part of it was seen by me.

2. OTHER TEMPLES

Difficult as the identification of the temples at Bhairavathān is, that of the temples outside is even more difficult. To start with the temples, the remains of which I saw.

To the south-west of Bhairavathān, at a considerable distance, was a temple (Temple 16) with an image of Sūrya in its sanctum. To its south-east was a north-facing temple (Temple 17) of Narasiṁha. At some distance to its south-west was an east-facing temple (Temple 18), enshrining a *liṅga*. To its east (slightly east-south-east) were two standing door-jambs of a temple (Temple 19), with the stones of its walls robbed, thus leaving something like foundation-trenches and the floor. Besides, heaps of stones were noticed at two places (marking the sites of Temples 14 and 15, the tops of which I saw during my first visit) to the north-east and north-west of Temple 16 and a heap of bricks and brick-bats

(Temple 20) and two sculptures to the south of Temple 18. Further, the statue of a female elephant-rider, locally called Liḍolī (p. 46), lay to the south-south-east of Temple 18.

Two fixed points are the Narasiṁha temple (Temple 17, pls. XXIII-XXV) and the Temple with *liṅga* (Temple 18, pls. XXVIII-XXXI), both mentioned and the latter photographed by Beglar (pl. XXVII). Beglar mentions a 'broken temple of Vishnu Chaturbhuj. This temple is valuable, from having lost its front, while the other parts are to a great extent almost uninjured, and therefore capable of illustrating effectually the constructive features of this class of temples. See photograph.' It is, thus, clear that he took a photograph of the temple (Temple 15),[1] which can, therefore, be no other than the one illustrated on pl. XVIII (Beglar's photograph). Inside the sanctum, however, there is clearly a standing two-armed statue of Sūrya and not a four-armed Vishṇu as stated by him.

Similarly, the Sūrya temple (Temple 16, pls. XIX B, XX, XXI and XXII A) seen by me, as distinct from the preceding one, may be the temple described by Beglar as 'with Lakshmi over the entrance ; a four-armed statue of Vishṇu is enshrined in the sanctum'.

The temple (Temple 14) nearest to the Bhairavanātha group, 'to the right and about 1,000 feet south' of which the first of Beglar's so-called Vishṇu temple was situated, was not photographed by him. However, one of Bose's photographs (pl. XIX A) tallies with Beglar's description of the temple and can be safely regarded as illustrating it.

The temple to which the door-jambs seen by me (Temple 19, pl. XXXIII) belonged was photographed by Bose (pl. XXXII A). Its ruins, as I found them, are illustrated on pl. XXXII B.

All these temples, except Temples 14, 15 and 16, have been plotted with the help of the Settlement Records and the cadastral map (pl. I) where the location of the Liḍolī image is shown as Niranīthān. The sites of both Temples 18 and 19 were recorded as Śivathān, while those of Temples 20 and 17 as Pārvatīthān and Narasiṁhathān respectively. The deserted temples, 14, 15 and 16, were not mentioned in the Records ; evidently they were not significant for revenue purposes. These were plotted on the map with the help of the local people and field-data. None of these three temples were known after the enshrined images. Thus, Temple 14 was known locally as Mahānīr Del (*deul*) and 15 as Mājhipukurer Del, as they were located on the banks of the tanks called Mahānī (plot no. 491) and Mājhi-pushkariṇī (plot no. 349). These sites are recorded as *purātan patit* (old uncultivable waste). Temple 16 was known as Gāonbeḍiyār Del, as it was located at the head of one of the habitation-settlements of the village (*gāon*).

1 Bose also took a photograph of this temple.

Twelve more *thāns* (*devasthānas*), sacred sites, taken from Records, are shown on pl. I. They are Bāṇeśvarathān (B), Śivamelā (C), Kālīthān (E), Śivathān (F), Durgāthān (G), Chaḍakathān (H), Śivathān (I), Śivathān (J), Nātlithān (L), Pitāmbara (M), Kālīthān (Q) and Jāmkukḍāthān (R). Some of these *thāns* (*sthānas*), like Pitāmbara, Nātlithān, Śivathāns (I and J), Śivamelā and Bāṇeśvarathān, mark the sites of old temples.

CHAPTER IV

THE TEMPLES

1. TEMPLES (1-13) AT BHAIRAVATHĀN

The largest concentration of the temples was at Bhairavathān, which was sited on the brink of the original Damodar. The river has now encompassed it on all sides (pl. XLIII). Indeed, the encroachment is so complete that the lower portions of the temples remain under water throughout the year, except in the month of June. When I first visited the site in the month of February 1959, I embarked on the top of a flat-roofed kitchen (p. 25) belonging to the Bhairavanātha temple. On that occasion I had seen the upper portions of four temples, of which two (Temples 9 and 10 of Beglar), the later and simpler ones, were alone standing during my second visit. Of the remaining two, which were badly shattered and covered with trees, one (Temple 6 of Beglar) was found on the second occasion completely collapsed down to the plinth. The wreck of the other temple (Temple 8 of Beglar), though not so complete, was disastrous (pl. X). Outside the enclosure of the Bhairavanātha temple I noticed the remains of not less than ten temples, all reduced to heaps of stone slabs, besides a fragment of Temple 13. Apart from numerous ruined temples and fully exposed *liṅgas* and *arghya-paṭṭas*, there were thirteen temples here at the time of Beglar's visit. But on the eve of the submersion there were only five temples (Temples 6, 8, 9, 10 and 13) standing due to the encroachment of the river. Of these temples, three, viz. Temples 8, 9 and 10, were in daily worship, the deities being Bhairavanātha in the *deul* of Temple 10, Ambikā (pl. XV C) under the name of Pārvatī, Andhakāsura-vadha-mūrti (pl. XV B) under the name of Gaṇeśa and a few *liṅgas* inside the *jagamohana* of Temple 10, Kālī and Vishṇu (pl. XV A) inside Temple 9, a *liṅga* called Kāla-Bhairava in the *deul* of Temple 8 and five or six *liṅgas* in the *jagamohana* of Temple 8.

In describing the temples of Bhairavathān I have followed the numbers of Beglar.

A. Temple 1

As already noted (Preface), the photograph of this temple, which faced south and was the nearest to the river, is not available. From the fact that it has been described as similar to Temples 2, 7 and 11 in material, execution and ornamentation, it may be presumed that it conformed to the early type (pp. 52 ff.) prevalent here. It was said to have enshrined a *liṅga*.

B. TEMPLE 2

Temple 2 (pl. II), which faced east, had caved in even before Bloch's visit. As seen in the photograph, the topmost part of the *gaṇḍi* was missing even at the time of Beglar's visit. The plain ashlar stonework of the upper portion of the *gaṇḍi* seems to have been inserted during a repair. Affiliated to the early type of Telkupi, it was *tri-ratha* on plan. The front *rāhā*, which was more projected than the others, contained a narrow vestibule leading to the door. The *jāṅgha* had pilasters, capped by a set of *khurā* and inverted *khurā*.[1] A single *khurā*-shaped moulding formed the *varaṇḍa*, over which was the recess demarcating the *tryaṅga bāḍa* from the *gaṇḍi*. The recess, which did not run over the front *rāhā*, was relieved with pilasters and possibly with trellis-patterns. Projecting over the recess was the *gaṇḍi*, of which the bottom moulding, a *khurā*, had a row of inverted stepped pyramids at the base as in Temple 7. The plain ashlar work of the lower part of the front *rāhā* looks like original. The southern *rāhā* (visible in the photograph) was relieved with an interlacing of *chaitya*-windows. The *kanika* was divided into two *upa-pagas*, the corner having *bhūmis*. Each *bhūmi* consisted of three *bhūmi-varaṇḍis*, the upper two clasped together by a *chaitya*-window and the lowest also relieved with a *chaitya*-window, and a circular *bhūmi-amlā*. Only one *bhūmi* was preserved at the south-eastern corner.

Over the architrave, sealing the vestibule, was a projected *chhajjā*, above which was a recess with pilasters and trellis-patterns. Over this recess was a succession of two plain *khurā*-shaped *khākharās*, separated by an inconspicuous recess. The lower *khākharā*, its top in one continuous line with that of the bottom moulding of the *gaṇḍi*, had a row of inverted stepped pyramids at the base.

A *liṅga*, according to Beglar, was in worship in this sanctuary.

C. TEMPLE 3

Immediately to the south-east of Temple 2 was Temple 3 (pls. II and III) facing west. It had, according to Beglar, a *liṅga*. *Tri-ratha* on plan, it was of ashlar stonework. An uncarved moulding demarcated the *bāḍa* from the *gaṇḍi*, the latter austerely plain. Pilasters did not relieve the *bāḍa*. The western *rāhā*, which contained the door, was more projected than the others.

D. TEMPLE 4

Temple 4 (pls. II, III and IV), immediately to the south-west of Temple 3, faced east. All the veneer-stones of the *gaṇḍi* had disappeared and the *bāḍa* had mostly been buried inside the débris when Beglar took the photograph. The walls of the vestibule and the architrave sealing it were plain. Beglar saw inside the sanctum a four-armed image of Vishṇu.

[1] Visible at the north-east corner of the temple. The *pābhāga* is buried underneath the débris.

E. Temple 5

Behind Temple 4 and also facing east was Temple 5 (pls. II and IX). *Tri-ratha* on plan, the temple, with a plain, tapering and elongated *gaṇḍi*, had a *pañchāṅga bāḍa*. Both the *bāndhanā* and the *varaṇḍa* consist each of a plain projected band provided on the *kanika*. On the southern *rāhā* (and also evidently on the western and northern) of the *bāḍa* was a *piḍā-muṇḍi*, similar to those of Temple 8. With a succession of three *tri-ratha khurā*-shaped *piḍās* as the roof, it had a niche for the *pārśva-devatā*. Over the *gaṇḍi* was a cylindrical *beki*, above which was an *amlā*, rather thin and flattish.

F. Temple 6

Singularly interesting was Temple 6 (pls. III, IV, V, VI, VII, VIII and XVII B[1]), reduced to a heap of yellowish sandstone slabs[2] and chunks of plaster at the time of my second visit. Amidst the débris I found circular *bhūmi-amlās* and carved stones, many of them coated with a thick plaster in which were decorative designs. The importance of this temple lay in its being the only specimen, photographed intact, representing the evolved form of the early type of Telkupi.

The *bāḍa* was *tryaṅga*, though the plan had been elaborated into *nava-ratha*. The number of mouldings, which constituted the *pābhāga*, is not known, as we see in the photograph only three mouldings —inverted *khurā*, *khurā* and *paṭā* in the form of the combination of *khurā* and inverted *khurā* (from top downwards)— exposed above the ground. The lowest two mouldings, it may be presumed, were *khurā* and *kumbha*. The topmost moulding of the *pābhāga* was absent on the *rāhā*, the niche of which started immediately above the second moulding (from the top) of the *pābhāga*. The *kanika*, *anuratha* and *anurāhā* of the *jāṅgha* had each a pilaster with a set of *khurā* and inverted *khurā* each at the base and at the top. The *varaṇḍa* was a single *khurā*-shaped moulding capped by a recess having pilasters with trellis-patterns in between. All the *rāhās*, except the west one, were decorated with the miniature replica of the temple itself, its *amlā* fashioned against the recess between the *bāḍa* and *gaṇḍi* of the temple. In the *rāhā* of the *bāḍa* of the *rekha* miniature was a framed oblong niche for a *pārśva-devatā*. A recess demarcated the *bāḍa* from the *gaṇḍi* of this miniature, and the *pagas* of the *gaṇḍi* were relieved with *chaitya*-windows. The west *rāhā* provided the narrow vestibule with the architrave projecting forward from the door-lintel as the ceiling. Over this architrave was a *chhajjā*, above which was a recess relieved with a trellis-pattern, the latter panelled by pilasters. The *khākharā*-shaped member over the recess had in the central part a bust (Śiva ?) with three figures on the dexter and four on the sinister. The two figures at the

[1] The photograph has been procured from Shri Janakinath Misra, a resident of Patharbadi-tola of Telkupi.

[2] Some of these stones are seen at the bottom sinister corner of pl. X A.

extreme ends were possibly in a dancing pose. Above this member was the recess, with pilasters and trellis-patterns, which ran on all sides between the *bāḍa* and the *gaṇḍi*.

As in the early type of this place, the *gaṇḍi* was initiated by a conspicuous *khurā*-shaped moulding, the *muhāṇṭi* of which had a row of inverted stepped pyramids, the latter capping over a set of corbels going upwards from the recess. Of the nine *pagas* of the *gaṇḍi*, relieved with interlacings of *chaitya*-windows, the *kanika* had seven *bhūmis*, each consisting of three *khurā*-shaped *bhūmi-varaṇḍis* and a circular *bhūmi-amlā*. Above the seventh *bhūmi-amlā* were two more mouldings crowned by the *visama*, which partook of the *paga*-divisions. The frontal *rāhā* was distinguished by the representation of a *rekha*, which had an oblong niche for an image. This replica had three mouldings in the *pābhāga* and a single one for *varaṇḍa*.

Over the *visama* was a succession of a *beki* with a faceted top, a large *amlā* and dismembered fragments of possibly a *khapuri*. The second facet of the *beki* seemed to have been fluted.

Thus, in this temple we find not only the evolution of the ground-plan into *nava-ratha*, but also the addition of a *rekha* miniature on the three *rāhās* of the *bāḍa* and a fourth on the frontal *rāhā* of the *gaṇḍi*.

In a later period a large pillared *mahāmaṇḍapa* was added to it. The internal construction of this structure and the succession of additions in the doorway of the sanctum have been described in some details by Beglar (pp. 60 and 61).

That this temple was held in high sanctity was vouched by layers of stucco-decorations applied to it at different times. This later decoration consisted not only of *chaitya*-windows, flowers and creepers but also of figures. Thus, in the *kāṇṭi* were atlantes in the role of supporting the *gaṇḍi*, as in the fifteenth-century temples of Barakar (p. 58).

G. TEMPLE 7

Immediately to the south-west of Temple 6 was Temple 7 (pls. III, V and IX), facing north. *Tri-ratha* on plan, it seems to have been a slightly earlier version of Temple 17 (p. 33). The *pābhāga* of the *tryaṅga bāḍa* had possibly five mouldings—*khurā* (buried below ground), *kumbha*, *paṭā*, *khurā* and inverted *khurā*. The three *rāhās* of the *jāṅgha* contained a framed niche for the *pārśva-devatā*. Over the lintel of the niche was a *chhajjā*, above which was a recess relieved with pilasters having corbelled capitals and trellis-patterns between the pilasters. Above the recess was a succession of two *khākharās* separated by a thin stepped recess. The lower *khākharā* had a row of inverted stepped pyramids at the base. The upper *khākharā* projected against the *varaṇḍa* moulding. The remaining portion of the *jāṅgha* had six pilasters, three on either side of the *rāhā*, the central slightly more projected than others. The innermost pilaster was attached to the *rāhā*. These pilasters had a set of *khurā* and inverted

khurā at the base and at the top. The *varaṇḍa*, a plain *khurā*-shaped moulding, was capped by a recess relieved with trellis-patterns between pilasters, the latter with corbelled capitals. This recess gave way to a projected member rising above corbels immediately above the upper *khākharā* of the *rāhā*.

At the base of the *gaṇḍi* was a row of inverted stepped pyramids. The *rāhā*, not relieved into mouldings, was carved with three vertical rows of *chaitya*-windows. The *kanika* of the *gaṇḍi*, above a broad *khurā* moulding crowning the inverted stepped pyramids, was divided into three *upa-pagas*, each a succession of *khurās*, relieved with *chaitya*-windows, the extreme corner being divided into *bhūmis* by circular *bhūmi-amlās*, capping a set of three *bhūmi-varaṇḍis*. The upper two *bhūmi-varaṇḍis* were connected together by a *chaitya*-window. The ashlar masonry above the second *bhūmi* was a later repair.

A two-armed image of Sūrya was, according to Beglar, in worship inside the temple.

H. Temple 8

During my first visit in February 1959 I saw a portion of the *gaṇḍi* of this temple (pls. III, IV, V, X, XI, XVII A and XVII B), though the latter was covered by trees. The entire *gaṇḍi* along with the back side and portions of the north-west and south-west corners of the *bāḍa* had tumbled down before I went there again in June 1960. The *jagamohana* (pl. XI B) was found better preserved.

Made of the yellowish variety of sandstone, the temple, facing east, consisted of a *deul* and a *jagamohana*, both of ashlar masonry. The facing stones, joined by iron cramps and dowels, were covered with plaster. The *jagamohana* was not a part of the original scheme but a subsequent addition as is proved by the vertical joint between the junction of the front wall of the *deul* and the back wall of the *jagamohana*.

The *jagamohana* was approached from the court of the Bhairavanātha temple by a flight of steps. *Tri-ratha* on plan, it had a plain vertical *bāḍa*. The central projection of the north and south sides was provided with a perforated window simulating the shape of an eight-petalled lotus. Over this window occurred the representation of the roof of a *piḍā-muṇḍi* with three gradually receding *khurā*-shaped *piḍās*, relieved with *ṭāṅkus* at intervals ; on the top *piḍā* was a succession of a *beki*, an *amlā* and a *khapuri*, the topmost element being damaged. The roof of the *jagamohana* consisted of three gradually-receding and sloping *piḍās*, very large and *tri-ratha* on plan and separated from one another by plain recesses. Over the top *piḍā*, which was the thinnest of the three, was a large *beki* having two projected facets at the top. On this *beki* was a large *amlā* (in place of the *śrī* of the Orissan *jagamohana*), over which was a *khapuri*.

In the thickness of the front *rāhā*, which was more projected than the rest, was provided a narrow passage, leading to the door-frame. The faceted jambs

of the latter had at the base a figure carved against a *rekha* miniature, while in the centre of the faceted lintel was a seated figure of Gaṇeśa (pl. XI B).

A corbelled niche, meant for lessening the load, was provided above the flat ceiling of the entrance-opening. The ceiling of the porch was made of three slabs, which were perched on the topmost corbel of a series of thirteen, projecting from the side walls in the form of inverted steps.

The *deul* was *pañcha-ratha* on plan, including the projection containing the niche for the *pārśva-devatā*. As in the fully-developed Orissan temples, its *bāḍa* had five divisions. The *pābhāga* was of five mouldings—*khurā*, *kumbha*, presenting the appearance of a *harītakī* (*Terminalia Chebula*) fruit at the places where there were flutings, *khurā*, *kaṇi* and inverted *khurā*, the last three disproportionately thin. All the mouldings are connected at intervals by vertical bands. The *kanika* of the lower *jāṅgha* had two round pilasters entwined by the tails of snakes, the outer pilaster having larger girth (pl. V). In the two recesses (between outer and inner pilasters and inner pilaster and *anuratha*) were crudely-executed figures, some unfinished. The figures in the extant portions seen by me were rampant lions in the upper register and female figures or couples in the lower, an arrangement unlike the tradition in Orissa where the rampant lions occupy the recess of the lower *jāṅgha* and *nayikā* (or couples) that of upper *jāṅgha*. The *anuratha* was plain but for the facets at corners. The sides of the frontal *anurathas* had, however, rampant lions and figures in the recesses as in the *kanika*. The *rāhā* was fashioned like a *piḍā-muṇḍi* with an oblong niche,[1] its roof of three *piḍās* with crowning elements carved against the *bāndhanā* and upper *jāṅgha*. Three mouldings—*khurā*, *noli* and inverted *khurā*—constituted the *bāndhanā*. The *kanika* of the upper *jāṅgha* had a roundish pilaster in continuation of the outer pilaster of the lower *jāṅgha* and an oblong *tri-ratha* pilaster in alignment with the inner pilaster of the lower *jāṅgha*. The recesses were plain. In the *varaṇḍa*, which ran continuously on all sides, were three mouldings—*khurā*, *kaṇi* and inverted *khurā*, connected together at intervals by vertical bands.

At the time of my second visit only a fragment of the lowest portion of the northern flank of the east *anuratha* of the *gaṇḍi* was in position. The *kanika* with a vertical facet at the corner had no *bhūmis* (pl. V). It had at the base the upper portion of a *nāga* with a human head and trunk and folded hands within an oblong niche and a miniature *rekha*, the latter at the extreme corner. On this miniature, which was in alignment with the outer pilaster, was possibly carved the hood of a snake, the tail of which coiled round the outer pilaster of the *jāṅgha*. The central projection, in alignment with the *piḍā-muṇḍi* of the *bāḍa*, had a set of five mouldings—*khurā*, *kumbha*, *khurā*, *noli* and inverted *khurā*—at the base and a set of three mouldings—*khurā*, *noli* and inverted *khurā*—above the frame of an oblong niche. The *anuratha* of the front side alone had these two sets of mouldings.

1 The northern niche contained an image of Gaṇeśa.

Of the crowning elements, (*mastaka*) of the temple, *beki*, *amlā* and *khapuri* are visible on pl. XVII B.

The jambs of the door-frame had at the base a crude figure of a female, the dexter one within a *khākharā-muṇḍi* and the sinister within a *piḍā-muṇḍi*. The remaining portion above these *muṇḍis* was divided into three facets which also continued on the lintel, the latter having in the centre a four-armed figure of Gaṇeśa, seated in *sukhāsana*. The trunk of the figure was applied to a bowl of *laḍḍukas* held in the lower left hand of the deity who carried a hatchet in the upper right hand.

The *garbha-muda* of the sanctum was made of flat slabs resting on the topmost corbel of a series of ten. There was a niche over the flat ceiling of the passage (between the door-frame and the sanctum), but it had no top opening to give access to the chamber above the *garbha-muda*.

The *liṅga* enshrined in it was known as Kāla-Bhairava.

From the degenerate workmanship of the reliefs and on considerations of its somewhat alien architectural features it may be presumed that the temple, which was later than Temple 6, was not earlier than the fourteenth century and might have been even later. Structurally, however, the temple antedated the entire complex of the Bhairavanātha temple (Temple 10 of Beglar) consisting of Temples 9 and 10 of Beglar and a kitchen for Temple 10 enclosed by a compound-wall constructed of stone slabs in lime and *surkhī* mortar. The western flank of this wall abutted against the entrance (pl. XI B) of the *jagamohana* (of Temple 8), the lower part of the latter's front *kanika* and sides of the front *rāhā* covered by this enclosure. The western flank of this very wall was pierced with a gateway (pl. XVII A), which gave access to the open ground[1] between Temples 6 and 8 and further to an opening in the outer enclosure. The roof of this gateway simulated that of a Bengali *dochālā* hut (pl. VI). The opening, in the form of a true arch, was approached by a flight of steps from the court of Bhairavanātha. The layout of the enclosure of the Bhairavanātha complex, thus, tends to prove that Temple 8 had been a living temple, when the Bhairavanātha temple was constructed. The main entrance of this compound-wall, which had an elongated coping, was through an arched door-opening on the north side facing the river.

I. Temple 9

Within the enclosure of the Bhairavanātha temple and roughly contemporaneous with it was Temple 9 (pls. XII A and XIII), a *sapta-ratha piḍā deul* of sandstone, facing north. Resting on an inconspicuous *upāna*, it had four mouldings in the *pābhāga*—*khurā*, *noli*, *kaṇi* and inverted *khurā*, clasped together by vertical bands at intervals. Crowning the plain *jāṅgha* was the *varaṇḍa* consisting of two plain

[1] In this open space was fixed a wooden stump for the sacrifice of goats.

bands, the upper being more projected and capped by a recess. Three sloping *piḍās*, which constituted the roof, had the shape of truncated pyramids as in the *jagamohana* of Temple 8. Like the latter, the *piḍās*, particularly the lower two, were very large, presenting a contrast to the *piḍās* of the *jagamohanas* of Orissa. The crowning elements comprised a *beki* with one of its top facets carved, an *amlā*, a prominent *khurā*-shaped *khapuri* and a *kalaśa*.

The door-jambs and the lintel were relieved with lotus-petals and a full-blown lotus, the latter having the form commonly found on Indo-Muslim monuments. Over the ceiling of the narrow passage was a corbelled niche intended for lessening the load. The ceiling of the sanctum was a small squarish stone slab resting on the topmost of a series of ten corbels. Both the inside and the outside were covered with plaster.

On a sandstone pedestal, placed against the eastern wall, was found a four-armed image (pl. XV A)[1] of Vishṇu. The figure was relieved out of a roughly oblong slab of greenish stone, its top being slightly curved. Draped in a short *dhotī* and ornamented with anklets (major portion of the feet missing), a *vaijayantī-mālā*, a girdle, a necklace, *valayas* (one each), armlets, *kuṇḍalas* and a *karaṇḍa-mukuṭa*, the figure stood in *sama-pāda* and carried in its lower left hand (placed against a lotus) a conch, upper left a mace, upper right a wheel, and lower right, held against a lotus, a lotus. The image, thus, conforms to Śridhara according to the *Agni-Purāṇa* and the *Chatur-varga-Chintāmaṇi* of Hemādri and to Hṛishikeśa according to the *Padma-Purāṇa*. Curiously enough, the figure was flanked on either side by a male figure, instead of the usual Śrī and Pushṭi. The halo around the head had the shape of a betel-leaf, on either side of which was a flying *vidyādhara*, badly disfigured. The pedestal also was defaced. The height of the image without tenon was 3 ft. and its width 1 ft. 6 in. The sculpture seems to have been earlier than the temple.

This temple was known as Kālī temple, as an image of Kālī,[2] said to have been four-handed, was in worship on the above mentioned stone pedestal. A Poddar of the village of Nirsa (District Dhanbad) is said to have removed the image to his house.

J. Temple 10

Temple 10 (pls. III, IV, VII, X B, XII, XIII, XIV, XVII B and XVII D), the Bhairavanātha temple, had been in worship till it was invaded by the rising Damodar in 1958. Facing west, it consisted of a *deul* and a *jagamohana*, both of yellowish sandstone. The *pañchāṅga bāḍa*, 14 ft. high, of the *deul* was *pañcha-ratha* on plan. Its *pābhāga* was made of two mouldings –*khurā* and a combination of inverted *khurā* and *khurā*. The plain *jāṅgha* was divided into two by a *bāndhanā* of a single

[1] The image was brought outside for taking the photograph.

[2] As Beglar did not mention the existence of Kālī, it is likely that the image was installed between the visits of Belgar and Bloch.

semicircular moulding, relieved at intervals by discs, all of which are connected by a running band. The central projection of the lower *jāṅgha* on the north and south sides had at the base a *jālī* made of five four-petalled flowers. In the *varaṇḍa* were three mouldings—*khurā*, a moulding similar to *bāndhanā* but thinner and an inverted *khurā*, the first and the last relieved with lotus-petals. The roughl curvilinear *gaṇḍi*, 13 ft. high, was also *pañcha-ratha* on plan and had seven (including the topmost one at the end of the *gaṇḍi*) horizontal string-courses at intervals. All of them, except the topmost, simulate the *bāndhanā*-moulding. On the back side above the third (from top) string-course was a tiny jumping animal[1]—a crudely executed lion. The crowning members, about 4 ft. high, comprised a series of a *beki*, *amlā*, *khapuri*, *amlā*, *khapuri*, onion-shaped fluted member, disc with petals, disc, onion-shaped member, disc, *khapuri*, *khapuri*, disc and *kalaśa*, the iron *āyudha* being a combination of three *triśūlas* connected by a disc.

I could not inspect the floor of the sanctum, which lay beneath a thick (about 4 ft.) accumulation of silt. The floor was at a much lower level than that of the *jagamohana* and approached by a flight of steps. The ceiling was a small slab resting on the topmost corbel of a series of thirteen. On the lintel of the door was a crudely-carved four-armed figure of Gaṇeśa. The enshrined *liṅga*, known as Bhairavanātha, was regarded as a benign *jāgrata-devatā* ('deity who is awake') who had the power to fulfil the desires of the devotees.[2]

The *jagamohana*, *sapta-ratha* on plan, had a *pābhāga* of four mouldings—*khurā*, *noli* relieved with lotus-petals, *kaṇi* and inverted *khurā*, all clasped together by vertical bands at intervals. The *jāṅgha*, capped by an inconspicuous band relieved with lotus-petals, was plain except for an inset of greenish stone relieved with the likeness of a wheel, on each of the three facets on either side of the front door. The roof consisted of three sloping large *piḍās* with two recesses in between. From the top of the topmost *piḍā* projected a rampant animal (pl. XVII D) on the front side. In the *mastaka* was a succession of a *beki*, *amlā*, inverted bowl-shaped *khapuri* and *kalaśa*. The ceiling of the *jagamohana* was a small oblong slab, supported by eighteen corbels, while that of the passage between the sanctum and the porch was a slightly pointed true arch with a keystone. Besides the front (west) door, the porch had a second one, made in the south wall.

The masonry was ashlar, without any mortar, and was plastered all over with lime and sand. The gaps in the case of irregular facing stones of the *jagamohana* were filled in with lime and *surkhī*.

The temple was not earlier than the fifteenth century and might have been even much later.

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[1] The figure on the front side was found broken. There was a figure (pl. XII B) perched on a slab on the south face between the second and third string courses (from the top).

[2] People suffering from disease, wanting children or desiring to have something used to fast in front of the deity for days together till they got some assurance from the deity in a dream.

Inside the *jagamohana* were two stone images, besides a few *liṅgas*. The larger (pl. XV C) of the two was Ambikā or Ambā (ninth-tenth century), the *śāsana-devī* of the twenty-second Tīrthaṅkara Neminātha, carved of an oblong blackish slab (extant height 5 ft.), 2 ft. 11 in. wide. Clad in a long *sāḍī* and decked in a bejewelled girdle, a *ratnopavīta*, a necklace, *kuṇḍalas*, armlets and bangles, the figure stood on a lion. With its left hand it caught hold of the right hand of a boyish figure, the object in the raised right hand being broken. The oval halo had a beaded border. The four vertical compartments of the dexter side had respectively from bottom upwards (1) a male attendant with a flower in right hand and left hand touching the knot of the folded scarf, (2) a graceful female *chāmara*-bearer, (3) two male figures, one dancing and the other, with the head of a snake, playing on an instrument, and (4) two musicians, one with the head of an elephant, playing on a *mṛidaṅga* and the other, horse-headed, on cymbals (?). On the sinister side, a female *chāmara*-bearer and two figures (with heads missing) alone were preserved. The figure reminds one of the relief of Ambikā discovered at Barkola[1] (District Bankura). The image was worshipped under the name of Pārvatī.

The other figure (pl. XV B), with eight arms, was badly mutilated and locally known as Gaṇeśa. It, however, represented Śiva as a killer of the demon Andhaka (Andhakāsura-vadha-mūrti), who was seen pierced through with a *triśūla*. Among the other attributes, a hatchet in one of his right hands and a skull-cup in one of the left hands were recognizable.

The kitchen (pl. III), with walls of stone slabs in lime and *surkhī* mortar, had a flat roof but an arched ceiling of bricks. It was built in the Bengali year 1308 (A.D. 1901-02) on the site of a dilapidated temple dedicated to Raghunātha.

K. TEMPLE 11

Located to the south-west of Temple 8, but considerably away (p. 13) from the enclosure, was Temple 11 (pl. IV), facing east. The upper part of its *gaṇḍi* was missing even in 1903, while the lower part was covered with rank vegetation. In the photograph (pl. IV) is, thus, visible the *tryaṅga bāḍa* alone. The latter was roughly similar to Temple 7 in the layout of the *pābhāga* and *jāṅgha*. On the *rāhā* of the *jāṅgha* was a *khākharā-muṇḍi* containing an oblong framed niche for the *pārśva-devatā*. Beglar found inside it an *arghya-paṭṭa* and an intrusive image of Sūrya.

L. TEMPLE 12

To the south-south-east of Temple 11 and facing east was Temple 12 (pls. IV and XVI), *tri-ratha* on plan and with *tryaṅga bāḍa*. Belonging to the same architectonic type as Temple 7, it seemed to have been slightly later in date than the

[1] *Journ. Asiatic Soc.*, XXIV (1958), p. 133.

former. On the other hand it bore considerable affinity with Temple 18 (pl. XXVII). Of the mouldings of the *pābhāga*, four—*kumbha* (?), *paṭā*, *khurā* and inverted *khurā*—were alone visible. On the three *rāhās* of the *jāṅgha* was a framed niche, capped by a *chhajjā*, above which was a recess having a row of miniature pilasters with trellises in between. The corbelled capitals of these miniature pilasters supported a *khākharā*, above which was a succession of three *khurā*-shaped mouldings, in one line with the *varaṇḍa*-moulding and the inverted *khurās* of the capitals of the pilasters. The latter, with a set of *khurā* and inverted *khurā* at the base and capital, relieved the remaining portion of the *jāṅgha*. The *varaṇḍa* was a broad *khurā*-shaped moulding which did not run over the *rāhā*. Above this was a conspicuous recess, *tri-ratha* on plan and relieved with pilasters and spacing trellis-patterns. The conspicuously projected frontal *rāhā* accommodated a narrow vestibule, the latter leading to the carved door-frame. Over the ceiling of the vestibule projected a *chhajjā*, capped by a recess with trellises and pilasters. Above this recess was a heavy *khurā*-shaped member rising above corbels. Over this member was the recess between the *bāḍa* and the *gaṇḍi*.

The *khurā*-shaped base-moulding of the *gaṇḍi* was above a series of thin corbels rising from the recess. The *kanika*, above this, was divided into three *upa-pagas*, the two innermost consisting of a series of *khurā*-shaped mouldings with reliefs of *chaitya*-windows. The corner *upa-paga* was divided into *bhūmis*. Each *bhūmi* consisted of three *bhūmi-varaṇḍis* and a circular *bhūmi-amlā*. Six such *bhūmis* are distinct on Beglar's photograph (pl. XVI). Over the sixth *bhūmi* are seen two mouldings, above which was possibly the *visama*. The frontal *rāhā*, of plain ashlar stonework except near the top where it was broken into *khurā*-shaped mouldings, had an oblong niche and stepped sides. The remaining three *rāhās* were divided into three *upa-pagas*, each consisting of a series of *khurās* relieved with *chaitya*-windows.

According to Beglar the temple was dedicated to a *liṅga*, and there was a relief of Gaṇeśa on the lintel.

M. Temple 13

To the east of Temple 12 was Temple 13[1] (pl. IV) facing west. In the photograph taken by Bloch, only the façade of its vestibule is visible. The architrave was capped by a *chhajjā*. The recess over the latter was crowned by a *khurā*-shaped member, above which was another recess, evidently in continuation of the *kāṇṭi*, demarcating the *bāḍa* from the *gaṇḍi*. According to Beglar, it had a relief of Gaṇeśa on the lintel and was analogous to Temples 11 and 12. It enshrined, according to the local people, a *liṅga*. Badly dilapidated, it was partially under water during my second visit. It appears to have been a smaller version of Temple 17.

[1] The Vāruṇī-melā used to take place on the ground between Temples 12 and 13.

Thus, at Bhairavathān itself there were seven temples—Temples 1, 2, 6, 7, 11, 12 and 13—belonging to one architectonic tradition.

To the east of Temple 13 was an oblong roofless structure, built in the Bengali year 1308 (A.D. 1901-02) with old stones, for Khelāichaṇḍī, an old image of Mahishāsuramardinī with four hands. A fair in the name of this deity used to take place annually at Bhairavathān on the last day of Pausha and the first and second days of Māgha (p. 4).

2. OTHER TEMPLES (14-26)

A. TEMPLE 14

As already noted (p. 14), the temple, which Beglar found nearest to his first group, has been numbered as 14 and identified by me with a photograph (pl. XIX A) in Bose's collection, for the photograph tallies with Beglar's description of the temple as 'almost entire and in excellent order; the top of the tower is crowned as usual by the amalaka, over which rises an urn-shaped stone finial.' According to the local report, it faced east and was known as Mahānīr Del (p. 14).

The temple was already deserted at the time of Beglar, who, however, saw inside the sanctum a 'finely executed statue'[1] and on the lintel of the door-frame the relief of the *abhisheka* (ceremonial bath) of Lakshmī. Besides 'Kamalā' (i.e. Gaja-Lakshmī) on the lintel, N. K. Bose noticed an indistinct figure (male ? or female?) below a *rāhu-mukha* (i.e. *kīrti-mukha*) at the base of the jamb and three motifs in three vertical facets above the *rāhu-mukha*. These motifs were, according to him, a double *nāga-bandhi* (on the innermost facet), *latā-kāma* (on the middle facet) and *padma-pākhuḍā* (on the outermost facet).[2] Similar composition of these three very motifs was on the jambs (pl. XXI) of Temple 16. One of the facets of the *tri-pāṭi* below the *amlā* had petals of lotus.

The temple, as seen in the photograph, seemed to have been one of the early temples of Telkupi and was analogous to Temple 16 (p. 29). *Tri-ratha* on plan, the *bāḍa*, in strict conformity with the early group, was of three elements. In the *pābhāga* were five mouldings—*khurā*, *kumbha*, *paṭā* in the form of a combination of inverted *khurā* and *khurā*, *khurā* and inverted *khurā*. Each of the *kanikas* of the *jāṅgha* had three pilasters, the latter plain except for a set of *khurā* and inverted *khurā* at the base and at the top. On the three *rāhās* was a framed niche, with a projecting *chhajjā*, for the *pārśva-devatā*. Above the *chhajjā* was a recess relieved as usual with pilasters having corbelled capitals and possibly with trellis-patterns in between. Over this recess was a succession of two oblong members separated by a thin recess. Evidently these members, which had unfinished reliefs of *chaitya*-windows, were

[1] The image was inside the temple when the latter collapsed in August 1959.

[2] Information from Shri N. K. Bose.

intended for being fashioned into the semblance of a barrel-vaulted roof. While the top of the lower member was in one line with the top of the shafts of the pilasters of the *kanika*, the top of the upper one reached the top of the recess (*kāṇṭi*) above the *khurā*-shaped *varaṇḍa* of the *kanika*. In the recess, which separated the *bāḍa* from *gaṇḍi*, were pilasters and trellis-patterns. The frontal *rāhā* had a conspicuously greater projection than the rest, as it provided for the narrow vestibule, leading to the door-frame of the sanctum. Over the ceiling of the vestibule was a succession of the *chhajjā*, recess and two members as in the *rāhās* of the other faces, but the upper member (facing stones shown missing in the photograph), with a row of stepped inverted pyramids (in continuation of that below the *gaṇḍi*), was made against the *gaṇḍi*.

Over the recess and in the *kanika* of the *gaṇḍi* was a *khurā*-shaped moulding which did not appear on the *rāhās*. The latter were of plain ashlar stonework, except for a row of inverted stepped pyramids (in line with those below the *khurā* of the *kanika*) at the base. The portion of the frontal *rāhā* above the oblong member noted above considerably receded back. The *kanika*, above the *khurā*, was divided into three *upa-pagas*. These *upa-pagas* were relieved into a vertical series of *khurās* with reliefs of *chaitya*-windows, the corner *upa-paga* being further divided into *bhūmis* by six *bhūmi-amlās*, each capping over a set of three *bhūmi-varaṇḍis*. Over the sixth *bhūmi* was the last *khurā*-shaped moulding, above which was the slab-like, plain and slightly *khurā*-shaped *visama*, which did not partake of the *paga*-divisions of the *gaṇḍi*.

The *mastaka* of the temple consisted of a *beki* with a faceted top (*tri-pāṭi*), an *amlā* and an overflowing *kalaśa*, the *khapuri*, if any, being invisible in the photograph. The shape of the *amlā*, conspicuously large and flattened like a disc, lent a distinct character to this temple.[1] Another feature of the *amlā* was the provision of a projected lug (distinctly visible on the dexter of the photograph of the *amlā*), evidently for fixing the staff of the banner.

B. Temple 15

The front face of this temple (p. 63 and pl. XVIII) had already been stripped of most of its facing-stones when Beglar photographed it. The two-armed image inside, as seen in the photograph (pl. XVIII), represented Sūrya. Clothed in a *dhotī* and a floating folded scarf and decked in ornaments and a high *mukuṭa*, the deity with the stalks of full-blown lotuses in both hands was standing in *sama-pāda*. Behind his head was a halo. On his either side was a standing male (Daṇḍī and Piṅgala ?), above whom was a lion-on-elephant. The latter supported the lintel of the back-rest, above which was a peacock. At the rounded top corners of the back slab was a flying *vidyādhara*. The image seems to have been later than the one (pl. XXII B) in Temple 16.

[1] From this temple and also the fragments of the *amlā* of Temple 16 (p. 31), it may be presumed that the early group was characterized by such a distinctive *amlā*.

Of the *pābhāga* mouldings of the *tryaṅga bāḍa*, only the upper three—*paṭā*, *khurā* and inverted *khurā*—are visible in the photograph. The *kanika* of the *jāṅgha* had pilasters with a set of *khurā* and inverted *khurā* for the base and capital, while the *varaṇḍa* was a *khurā*-shaped moulding. The visible strip of the *kāṇṭi* was relieved with trellises punctuated by pilasters having corbelled capitals. At the base of the *kanika* (of the *gaṇḍi*), which was similar to that of the preceding except for five circular *bhūmi-amlās*, was a *khurā*-shaped broad moulding with a row of inverted stepped pyramids below. Over the fifth *bhūmi* was a *khurā*-shaped moulding, above which was the *visama* with an inconspicuous projection at the central part of the four faces. In the *mastaka* was a succession of a *beki* with a faceted top, a large *amlā* and a flattish *khapuri*. The second facet of the *beki* seemed to have been fluted. Made in the frontal *rāhā* was a narrow vestibule in front of the door-frame.

The extant portion of the dexter jamb was divided into three gradually receding facets, the outermost, which was also the most projected, having the reliefs of lotus-petals. The middle facet was relieved with a creeper, while the innermost had possibly a *nāga*-coil.

Besides the topmost ceiling there were two more *mudas*, tying the four walls, which gradually inclined inwards. These *mudas* consisted each of one course of stone slabs.

Locally known as Māhjipukurer Del (p. 14), it faced east.

C. Temple 16

Dedicated to Sūrya (pl. XXII B), Temple 16 (pls. XIX B, XX, XXI and XXII A), made of sandstone, faced east-north-east and was called Gāonbeḍiyār Del (p. 14). Built on a narrow ledge-like plain *upāna*, it was *tri-ratha* on plan (fig. 2), not taking into account the slight projection of the middle pilaster of the *kanika* along with the *pābhāga* portion below it beyond the outer. This slight projection was not continued on the *varaṇḍa*.

The *pābhāga* of the *tryaṅga bāḍa* consisted of four mouldings—*khurā*, *kumbha*, *khurā* and inverted *khurā*. On the central projection of the *jāṅgha* on three sides was a *khākharā-muṇḍi* with a framed niche for the *pārśva-devatās*, all missing. Each of the jambs of the frame was crowned by a projected *khurā*-shaped capital, the latter having a central motif resembling a betel. Over the niche were two neatly-cut ornate *chaitya*-windows, one above the other, but separated by a thin recess, the latter crowned by a row of inverted stepped pyramids. There was a full-blown lotus in the central medallion of the upper *chaitya*-window, the band below the latter being relieved with a foliated creeper. In the *kanika* were three pilasters; the innermost was attached to the central projection and the middle had a facet on either side. All the pilasters had a set of *khurā* and inverted *khurā* at the base and at the capital. The *khurā*-shaped *varaṇḍa* was crowned by a recess, relieved with trellises and spacing

pilasters having corbelled capitals. The *varaṇḍa* and recess did not run on the central projections of the three sides where the tops of the *khākharā-muṇḍi* occurred.

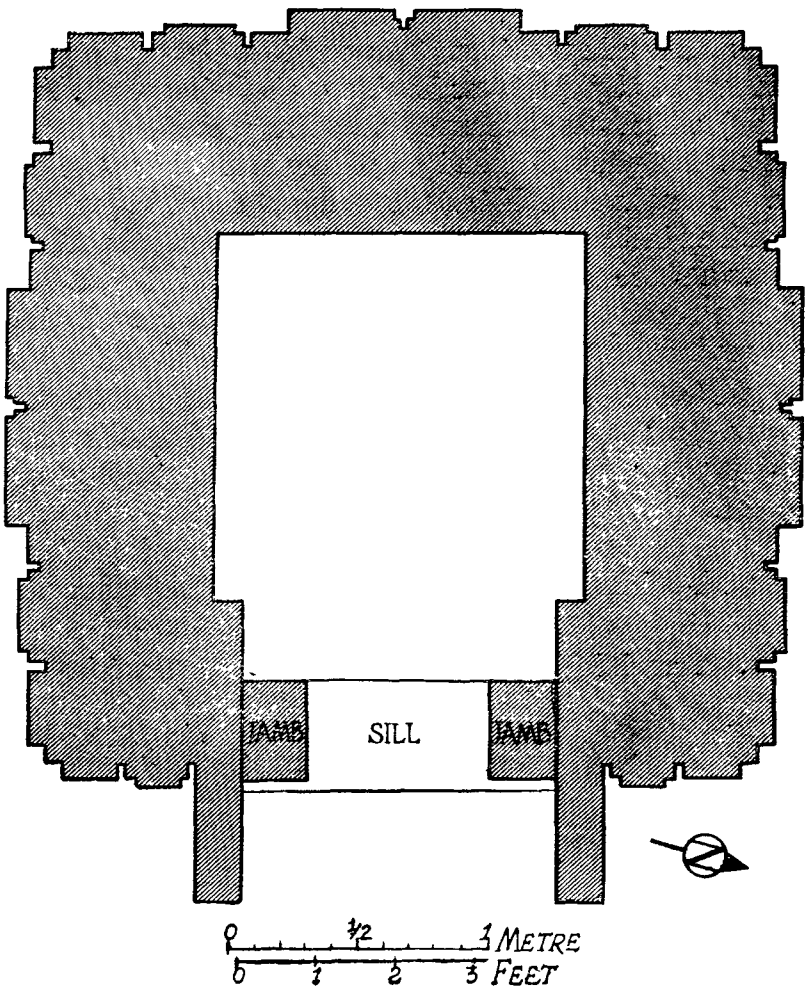

FIG. 2. *Temple 16 (Sūrya temple) : plan*

At the base of the *gaṇḍi* was a *khurā*-shaped moulding which ran continuously on three sides. The *rāhā* on three sides (the facing stones of the frontal *rāhā* missing) had a central band of intricate interlacings of *chaitya*-windows, carved on a series of closely-knit *khurā*-shaped mouldings, each moulding being separated by stepped horizontal facets. In the *kanika* were three *upa-pagas*. The innermost, which touched the *rāhā*, had a vertical series of a set of four mouldings—three *khurā*-shaped and the fourth, the topmost, resembling a *kumbha*. Of the three *khurā*-shaped mouldings, the upper two were clasped by the vertical half of a *chaitya*-window and the lower had the half of a second *chaitya*-window. The middle *upa-paga* was composed of a series of *khurā*-shaped mouldings; these had each a full *chaitya*-window with a trellis-pattern in the centre. The corner *upa-paga* was divided into *bhūmis*, each composed of a circular *bhūmi-amlā*, crowning a set of three

khurā-shaped *bhūmi-varaṇḍis*. The upper two of the latter were clasped together by a neatly-carved full *chaitya*-window having a central medallion, while the lowest had a *chaitya*-window truncated at the crown and having at the centre a trellis-pattern. Three *bhūmis* along with two *bhūmi-varaṇḍis* of the fourth were found at one corner. The entire superstructure above these had tumbled down.

Amidst the fallen dèbris lay the crowning elements—*beki, amlā, khapuri* and the pinnacle. The last, with a shaft square below and cylindrical above, had a fluted crowning member. The latter represented the *padma-dhvaja*, specially sacred to Sūrya. The size of the *amlā* was enormous, its diameter being as much as 6 ft. 1 in. (much larger than the interior which was 4 ft. $6\frac{1}{2}$ in. square). Two of the facets of the *tri-pāṭi* below the *amlā* were relieved, one with a series of lotus-petals and the other with inverted stepped pyramids. Both these motifs occur on the old temple (pl. XXXVII A) at Banda (p. 55), near Chelyama (p. 1). The top of the flattened *khurā*-shaped *khapuri* had a socket for the *padma-dhvaja*.

The door-frame (pl. XXI) was lavishly carved. At the base of the two jambs, each a single stone, was a bejewelled male figure within an oblong niche. The remaining portion was divided into three facets ; the innermost, which was the most recessed, was relieved with a double *nāga*-coil, the middle with a creeper and the outermost with the petals of lotuses. The same motifs as well ran over the facets of the lintel, also of a single stone but with a chase, presumably for an iron beam, at the bottom. In the centre of the lintel was an inset containing the *abhisheka* (ceremonial bath) of Lakshmī.

On either side of the door-jambs were the walls (7 in. wide) of the *rāhā* projecting forward to a depth of 1 ft. $4\frac{1}{2}$ in. and supporting an architrave which projected from the lintel. The façade of the walls was also carved. The extant right one depicted at the base a standing female figure, possibly Gaṅgā, within an oblong niche, and above a plant motif with leaves falling on either side of the stem. On the architrave (its face flush with that of the flanking walls) were carved *nava-grahas*, each separated by a pilaster : (1) Ravi, seated cross-legged on a *viśva-padma*, carrying the stalks of full-blown lotuses in both hands ; (2 to 7) Soma with a crescent behind the head, Maṅgala, Budha, pot-bellied Bṛihaspati, Śukra and Śani, all seated like Sūrya on a *viśva-padma* and carrying a water-pot in the left hand and a rosary in the right ; (8) Rāhu, upper half only depicted, in *tarpaṇa-mudrā* on a *viśva-padma* ; and (9) kneeling Ketu with right hand raised. The figures were greatly defacep. The facing stones of the *rāhā* above the architrave were all missing. There was no trace of any porch in front.

The wooden door had two leaves, as was evident from two circular sockets (for the ends of wooden posts) cut into the ceiling-stone of the passage, immediately edging the lintel. This stone projected inwards over the lintel. To lighten the load over it, an oblong niche was provided on it ; the niche was capped by long stone slabs in continuation of the flat ceiling-stones of the *garbha-muda*, which rested on

vertical walls. There was a high chamber (pl. XX B) with slightly tapering sides over this *garbha-muda*. Its ceiling was evidently above the present extant top. The floor of the sanctum was in one level with the top of the *upāna*.

The masonry was dry, some of the facing stones being joined by iron cramps. Internally the temple was 4 ft. 6½ in. square, the external length from one corner to the other being 9 ft. 1 in.

Inside the sanctum was found installed a large stone (chlorite schist?) image (5 ft. high excluding tenon and 2 ft. 6 in. wide) of Sūrya (pl. XXII B) fixed inside a spouted monolithic pedestal. It was broken into four major fragments. Clad in a *dhotī* and a dangling folded scarf, Sūrya was decked in usual ornaments, of which a bejewelled girdle, a beaded *hāra*, a broad necklace, *kuṇḍalas* and a conical *karaṇḍa-mukuta* over the locks falling on shoulders were preserved. Armed with a sword which hanged on his left side from a strap going round the thigh, the deity carried in his both hands the stalks of full-blown lotuses. A curious altar-like object was seen over both the lotuses. The oval halo had a border of flames. At the top corners of the back slab, which was semicircular at the top and was decorated with a foliated creeper, was a bejewelled *vidyādhara* with socks on and a garland in hands flying through clouds. On either side of the legs of Sūrya was a figure with a plain oval halo; the sinister figure, probably with the stalk of a blue lotus in its left hand and with a conical *mukuṭa*, was partly preserved. The chariot was drawn by seven horses, of which outlines alone were visible. The charioteer as well as the feet of Sūrya had entirely exfoliated. The workmanship of the image, with its slim well-modelled body and roundish face, was fairly good. Stylistically, the image was of about the end of the ninth century A.D.

The temple was earlier than Temples 17 (p. 33) and 18 (p. 37).

The measurements of the extant portions are furnished below :

extant height	19 ft.	10⅓ in.	
pābhāga	2 ft.	4 in.	
jāṅgha	5 ft.	10 in.	
varaṇḍa		10½ in.	
recess		5½ in.	
moulding at the base of *gaṇḍi*		10½ in.	
height of the door-opening	4 ft.	5½ in.	
width of the door-opening	2 ft.	2¼ in.	
length of the door-lintel	3 ft.	10¼ in.	
width of the door-jamb		10 in.	
height of the ceiling from the floor	8 ft.	1 in.	
inside area	4 ft.	6½ in.	square
outside length from one corner to another	9 ft.	1 in.	

D. TEMPLE 17

Made of a yellowish variety of sandstone, Temple 17 (pls. XXIII-XXV), locally known as Narasiṁhathān due to the enshrined image (pl. XXVI), faced north (i.e. the river). Of fine ashlar masonry, the stones were laid without any mortar; iron cramps and dowels were, however, used, though sparingly, in the facing-stones. This temple was found by me the best preserved of the three of the early type of Telkupi. Even then its condition was extremely unsatisfactory; the crowning elements above the lower portion of the *beki* were entirely missing; a large portion of the *gaṇḍi* was bereft of its facing-stones; and the joints between the stones of the *bāḍa* were gaping. Several courses of the stone-foundation were partly visible due to the denudation of the earth around it. The temple had an inconspicuous *upāna*, but the latter's facing stones disappeared. Traces of a porch were absolutely lacking, this feature characterizing all the temples of the early group.

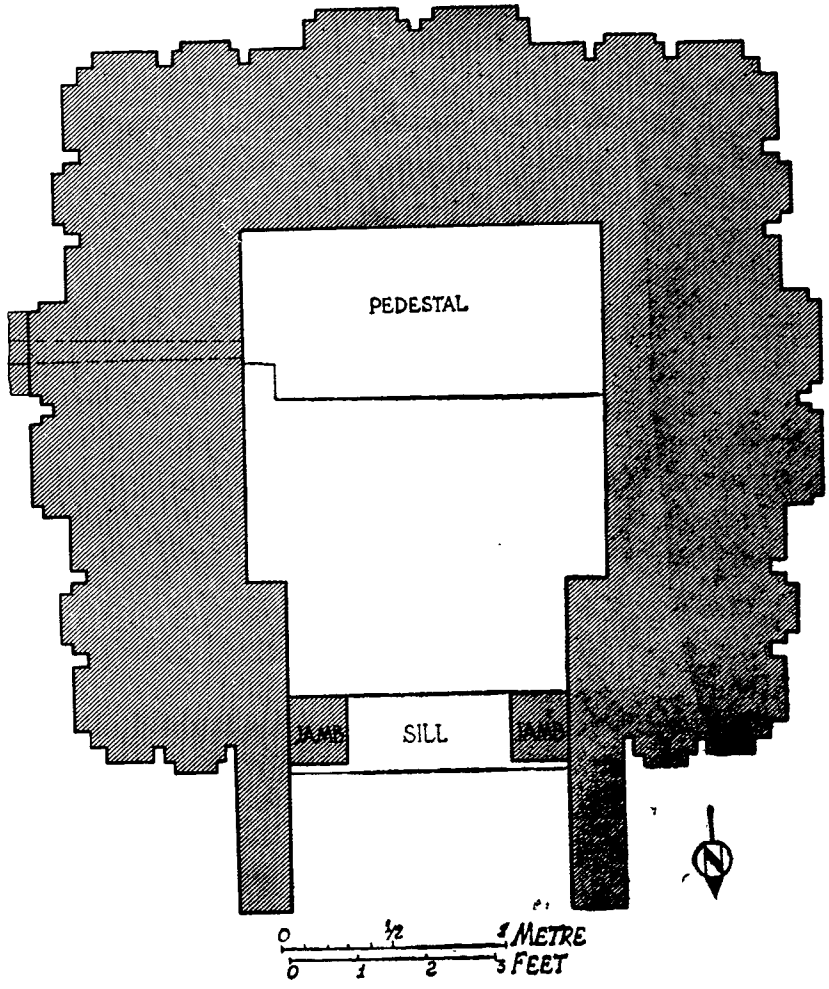

FIG. 3 *Temple 17 (Narasimha Temple) : plan*

Built on a low *upāna*, the temple, of the *rekha* order, was *tri-ratha* on plan (Fig. 3). The central pilaster of the *kanika* of the *jāṅgha*, however, was slightly more projected than the remaining two. But this extra projection, as in Temple 16 (p. 29),

was not carried over the *varaṇḍa*. The *bāḍa* was *tryaṅga*. In the *pābhāga* (3 ft. 1 in. high) was a succession of six mouldings— *khurā*, (ii) *kumbha*, (iii) *khurā* with corbels below, (iv) a combination of inverted *khurā* and *khurā*, (v) *khurā* with corbels below and (vi) inverted *khurā*, the last being the topmost. All the *khurās* had oblong insets, while the top inverted *khurā* was relieved with betel-shaped motifs. These mouldings were divided into *upa-pagas*—three in the *kanika* and two in the *rāhā*—so that the entire array presented the appearance of moulded pilasters.

The central projection of the *jāṅgha* (6 ft. 6½ in. high) on three sides was fashioned in the semblance of a *khākharā*-shrine, the latter with a niche (2 ft. 3 in. high and 1 ft.4 in. wide) for the *pārśva-devatā* (missing), the frontal *rāhā* having the entrance-door. Above the lintel of the niche was a projected *chhajjā* (sloping eaves), over which was a recess relieved with pilasters having trellises in between. In the roof were two roughly cylindrical members, separated by a thin recess. The lower, which had a row of inverted stepped pyramids both at the base and bottom, had on its face the relief of a *chaitya*-window and the upper, which was *khurā*-shaped, was relieved with a full, but unfinished, *chaitya*-window flanked by a half on either side and with three pinnacles, as in Temple 7. The *kanika* division of the *jāṅgha* of these three faces had three pilasters, their base and capital having each a set of *khurā* (with an oblong inset) and inverted *khurā* (with a betel-shaped motif). The innermost pilaster was attached to the *rāhā* without any recess.

The *varaṇḍa* (10½ in. high) comprised a *khurā*-shaped moulding, stopping at the *rāhā*, where occurred the upper portion of the *khākharā* of the miniature shrine referred to above. Above the *varaṇḍa* was a recess (5¼ in. high), running on the *kanika*. This recess was relieved with trellises between pilasters, the latter capped by a member of five increasing corbels. The corresponding space on three *rāhās* had a slightly projected member, relieved with pilasters, also capped by corbels. These corbelled members supported the lowest moulding of the *gaṇḍi*.

The *rāhā* of the frontal *bāḍa*, in which was provided the entrance-door preceded by an extremely narrow vestibule, was more projected than the remaining three. The ceiling of this vestibule was a plain but heavy slab projecting forward from the top of the lintel of the door-frame. This slab was supported by two uncarved jamb-like projected walls, of which the dexter one was entirely missing (pl. XXIII). Over the slab was the sloping *chhajjā*-like eaves, above which was a recess relieved with trellises and pilasters having corbelled capitals. Above this recess was the representation of the roof-portion of a *khākharā-muṇḍi* with two members as on other three sides, the upper member here, however, carved against the *rāhā* of the *gaṇḍi*. Separated by a recess relieved with pilasters in continuation of the *kāṇṭi*, both these members were in the form of a *khurā* each, but with an extra step-like projection on two sides. On the damaged façade of the lower member, which had a row of inverted stepped pyramids at the base and at the bottom, was discernible the faint outline of a *chaitya*-window. In the *kanika* of the frontal *bāḍa* were two pilasters.

The central projections of the *gaṇḍi* (15 ft. 4¾ in. high), including the portion of the front one which receded backward above the *khākharā*, were each made of a succession of closely-arranged *khurā*-shaped mouldings. The central portions of the front faces of these *rāhās* were carved in bas-relief with a broad band of intricate interlacings of stylized *chaitya*-windows. At the base of the *kanika* was a conspicuous *khurā*-shaped base-moulding. The rest of the *kanika* was made of *khurā*-shaped mouldings, which were not so closely arranged as in the *rāhā* and had three projections (*upa-paga*) in one plane, with recesses in between, there being no recess between the innermost and the *rāhā*. All the *khurās* of the central *upa-paga* were relieved each with a *chaitya*-window, the central part of the latter containing a trellis-pattern. The corner *upa-paga* was divided into *bhūmis*, each marked by a circular *bhūmi-amlā* projecting beyond the plumb of *bhūmi-varaṇḍis* and resting over a set of three *khurā*-shaped *bhūmi-varaṇḍis*, the upper two clasped together by a trefoil motif and the lower having a *chaitya*-window with a trellis in the centre. Four such *bhūmi-amlās* were found by me *in situ* at the north-western corner. There were two more above the fourth. Over the sixth *bhūmi* was a moulding, above which rested the slightly *khurā*-shaped, flattish and squarish *visama*. Made of several stone slabs, the last had an inconspicuous central projection, but did not have the recesses and projections of the *kanika*. The *visama* formed the ceiling of the topmost blind chamber.

Among the crowning elements, only the lower portion (8 in. high) of the circular *beki* was preserved, though in a slightly dislocated condition.

The frame (pl. XXIV) around the door-opening, 4 ft. 10¾ in. high and 2 ft. 4½ in. wide, was lavishly carved. At the base of the sinister jamb was a four-armed figure standing on a three-hooded *nāga* with a human bust and the tail of a serpent. It evidently represented Kṛishṇa in the attitude of overwhelming Kāliya-*nāga*. The corresponding figure, also four-armed, on the dexter jamb represented probably Kṛishṇa overcoming some *asura* (demon) who had assumed the form of an animal. These figures were shown within multifoil niches. The remaining portions of the jambs were divided in three facets, in three different planes. The innermost, which was the most recessed, was carved with a foliated luxuriant creeper which rose from the tail of a peacock, the next with figures, acting variously—some playing on musical instruments—within the wavy compartments of a creeper[1], and the outermost, which was the most projected, with floral motifs both inside and outside of diamond-shaped compartments. The same motifs travelled over the lintel, but the figures within the sinuous compartments of the creeper of the middle facet were replaced here by flying *vidyādharas* with floral offerings in hands. At the centre of the lintel was a representation of the *abhisheka* (ceremonial bath) of Lakshmī.

Internally the sanctum measured 5 ft. 1¼ in. by 5 ft. 2½ in.; the slight difference between the sides might be due to the loosening of joints of stonework. As it is externally 10 ft. 2¾ in. in length from corner to corner, the thickness of the walls, except

[1] This motif, known as *ḍāli-māṅkuḍi* and *manushya-kautukī*, is very popular in Orissan temples.

those of the projections and recesses, is half the width of the sanctum, as in Temple 16. Thus, it followed the ratio of many of the Orissan temples in this particular respect, but in the Orissan temples the walls of the *deuls* were not so thin. The floors of the sanctum and of the vestibule and the top of the *upāna* were in one level. On this floor of the vestibule rested the sill of the door.

The lowest ceiling, which was at a height of 10 ft. from the floor, was made of three flat slabs of stones and rested on three inverted *khurā*-shaped corbels, each corbel relieved at intervals with a betel-shaped motif. The bottom corbel started at a height of 8 ft. 7½ in. from the floor. There was a hollow chamber over this *garbha-muda* without any means of access into it. Over the ceiling of this chamber was a second cell. Whether there was a third chamber over the second ceiling is not known. The narrow passage, leading from the entrance-door, was capped by a single stone. The weight over this was relieved by a corbelled niche, which, however, did not serve as an access to the chamber over the *garbha-muda*, as in some of the temples of Bhubaneswar and the old temple of Banda (p. 55).

The ceiling of the passage had two semicircular sockets (not perforations) bordering the inner edge of the lintel of the door-frame, to receive the top ends of the wooden posts of a double-leafed wooden door.

Against the back wall, extending from one end of the west to the east wall, was a pedestal of masonry, its façade having two mouldings – *khurā* (relieved with oblong insets) and inverted *khurā* with betel-shaped motifs. Its spouted portion carried the ceremonial water outside through an opening in the east wall and the lowest *khurā* of the *pābhāga*, which had a projection for the purpose. In this pedestal was a socket to receive the tenon of the enshrined image, a four-armed Narasiṁha (pl. XXVI), now in six fragments. Made of bluish stone (chlorite schist?), the figure carried in its upper left a *chakra* (wheel), the attribute in the corresponding right hand being broken. With its two lower hands it pierces the belly of Hiraṇyakaśipu, the latter, with a curved sword, perched on the former's thigh. Clad in a short *dhotī* and a dangling scarf and decked in anklets, a girdle, a long garland, thick bangles (one on each wrist), an *upavīta*, armlets, a *hāra* and a *jaṭā-mukuṭa*, the figure, with a leonine head and open mouth, stood with its left leg bent and right stretching slantingly, on a double-petalled lotus placed on a badly defaced *pañcha-ratha* pedestal —a part of the sculpture itself. The back portion, though unfinished, was cut out of the back slab, the top and the top corners of which were rounded. Above the head of the figure was a *kīrti-mukha* motif flanked by a foliated plant. The dexter side of the back slab had the representation of a *rekha* temple with a post-like body and *gaṇḍi* capped by a broad *beki* and a disproportionately large *amlā*, over which was a small conical crowning member. On the *gaṇḍi* of the miniature is represented the head of Narasiṁha. There was a figure, with a garland in hand, flying through clouds, above this. The extant height of the image from the bottom (excluding

tenon) up to the top of the head was 4 ft. 1½ in. Of fairly good workmanship, the image may be dated to about the second half of the tenth century A. D.

This temple appears to have been slightly later than Temple 16. Both, however, belonged to one architectonic tradition.

From the unfinished reliefs it may be presumed that the decoration used to have been attended to after the completion of the structure.

The heights (in terms of *āṅgulas*) of the vertical components in relation to the length (5 ft. 1 in.) of the *garbha*, which is taken as 16 *āṅgulas*, work out as follows :

garbha	16 square
pābhāga	9·70
jāṅgha	20·59
varaṇḍa	2·75
kāṇṭi (recess)	1·38
gaṇḍi	48·46
beki (extant portion).	2·10
total extant height	84·98

Though the total height of the temple could not be determined in the absence of the crowning elements above the *beki*, which is also partly preserved, it is clear that the proportion (length of the *garbha* in relation to the height of the temple) was nearly 1:6.

E. Temple 18

Temple 18 (pls. XXVII[1]–XXXI) has been identified with the so-called Buddhist or Jaina temple of Beglar, who remarks, 'close to it a temple to Buddha, with the ruins of a large monastery, in the shape of a large brick mound, close to it: this is, I believe, the only Buddhist temple in the place ; it may, however, be Jain, for the sculpture over the entrance, the only clue now visible as to its purpose, is too small and too weather-beaten to show distinctly whether it is, or is not, Jain'. The sculpture (pl. XXXI B) in question, however, represents Lakulīśa, who, though shown in preaching attitude like Buddha, holds a *lakuṭa* (staff), his distinctive *āyudha*, in his left arm-pit. The figure of this deified teacher on the lintel of a Śaiva temple is not uncommon. The Śaiva affiliation of this temple is further conclusively proved by the enshrined *liṅga* which is still in position. The brick[2] mound near this temple does not appear to have represented the ruins of a monastery, as supposed by Beglar. Most probably it represented the ruins of ancillary structures, now reduced to their last stage.

[1] Pl. XXVII represents the temple as seen by Beglar.

[2] The bricks with an average thickness of 2 in. were of large size, the widths varying from 10 in. to 11 in.

Facing east and built on a narrow ledge-like *upāna*,[1] the temple was a *rekha deul* of yellowish sandstone. There was no porch, though the possible existence of a brick platform at least in front of the narrow vestibule is indicated by a heap of brick-bats lying near it. The temple seemed to have been later than Temple 17.

Like Temple 17, it was also *tri-ratha* on plan (fig. 4), ignoring of course the central pilaster of the *kanika* which slightly projected beyond the alignment of the remaining two pilasters. The *pābhāga* of the *tryaṅga bāḍa* again was composed of a series of six mouldings—*khurā, kumbha, khurā,* a combination of inverted *khurā* and *khurā, khurā* and inverted *khurā,* the last relieved at intervals with betel-shaped motifs. The *khurās* had oblong insets. The symmetrically-arranged projections and recesses, which were in regular vertical alignments, presented the appearance of pilasters as in Temple 17.

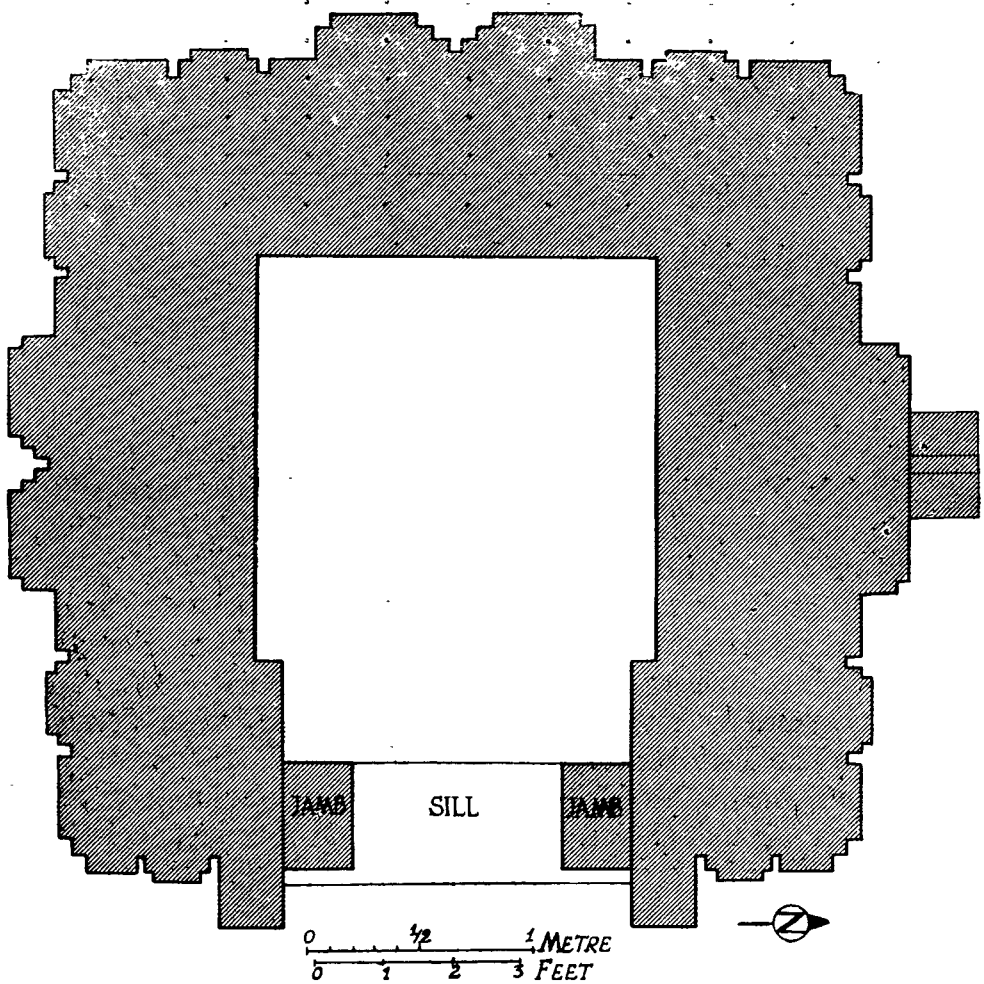

FIG. 4. *Temple 18 (Siva temple) : plan*

The *kanika* of the *jāṅgha* had three oblong pilasters (the central one faceted), with a base and capital each made of a *khurā* and inverted *khurā*. The innermost pilasters were attached to the central projection of the *jāṅgha*. The latter was in

[1] It was 1 ft. wide. Eight courses of its core and foundation were visible.

the likeness of a plain *khākharā-muṇḍi* with a niche, 3 ft. 2¼ in. high and 1 ft. 9 in. wide, for the *pārśva-devatā*. Over the lintel of the niche was a sloping *chhajjā* capped by a recess. The latter, as usual, was relieved with trellises between pilasters with corbelled capitals. Above the last was the *mastaka*, which was a single cylinder unlike those on Temple 17. The façade of the *mastaka* was relieved with the outline of an ornate *chaitya*-window flanked by conches, flowers and leaves. Perched on this *mastaka* were four rows of *khurās*, each with four projections in one plane, an unusual feature. Possibly this arrangement, which was also found in Temple 12, was the forerunner of the *rekha* miniature that adorned the later temples like 6 and 19.

The *varaṇḍa* was a *khurā*-shaped moulding resting on two thin corbels. It did not continue on the *rāhā* which had the upper two rows of *khurās*, mentioned above, in alignment with the *varaṇḍa*-moulding of the *kanika*. Over the *varaṇḍa* was a *tri-ratha* recess relieved with trellises between pilasters capped by corbels, the latter carved below another *khurā*-shaped moulding, which initiated the *gaṇḍi*.

The walls of the frontal *rāhā* of the *bāḍa*, immediately flanking the door-frame, projected outwards, but their facing stones were not preserved. The projected architrave, which formed the ceiling of the narrow vestibule, was capped by a *chhajjā*. Over the latter was the recess relieved with trellises and pilasters, the latter with corbelled capitals. These capitals support a plain but large *khurā*-shaped member, over which, but resting against the *rāhā* of the *gaṇḍi*, was another, though highly elongated, *khurā*-shaped member representing a *khākharā* but with stepped sides. The rest of the *rāhā* above this *khākharā* considerably receded back.

The *rāhās* of the *gaṇḍi* were carved in low relief with an intricate lacing of stylized *chaitya*-windows. The *kanika*, above a broad *khurā* moulding, had four *upa-pagas*, all on one plane, the innermost being attached to the *rāhā*. All the *upa-pagas*, except the corner, were composed each of a vertical succession of *khurās*. The *khurās* of the two middle *upa-pagas* were relieved with *chaitya*-windows containing a trellis-pattern or lotus within. The corner *upa-paga* was divided into *bhūmis*, each composed of a circular *bhūmi-amlā* and three *khurā*-shaped *bhūmi-varaṇḍis*, the upper two clasped together by a single *chaitya*-window motif containing within it a medallion. The lowest *bhūmi-varaṇḍi* had a *chaitya*-window with a trellis-pattern within. Six *bhūmi-amlās* were found by me and there was space for at least three more, over which were extant two courses including a ceiling, the facing stones of the latter missing. Perhaps this ceiling formed the *visama*. The crowning elements had disappeared even before Beglar saw the temple.

The measurement of each of the outer sides from corner to corner was 11 ft. 6½ in. Internally the temple was 5 ft. 9 in. square.

The ashlar masonry was dry. Iron cramps and dowels were used, though sparsely, in joining the facing stones. Unlike the temples at Bhubaneswar, the lintel was not reinforced by any iron beam.

The door-frame (pl. XXXI B) around an opening, 5 ft. 10½ in. high and 3 ft. wide, was lavishly carved. The jambs, each a single piece, had at the base a trefoil arch springing from two moulded posts. In the dexter niche was a bejewelled male holding a long staff-like object in his left arm, the object in the right, placed against the chest, being damaged. The corresponding figure in the right niche was a pot-bellied bejewelled male with a *jaṭā-mukuṭa* on the head, a trident in the left arm-pit and a *kapāla* (?) in left hand, the object in the right indistinct. Its facial expression seemed to have been terrible. The trefoil arch was crowned by a *kīrti-mukha* flanked on either side by a foliated scroll. The portion above the niche was in three facets: the innermost, which was the most recessed, was relieved with a creeper; the central was relieved with figures—some playing on instruments, others dancing, some again in amorous dalliance—within trefoil arches in oblong compartments in a vertical row; and the outermost, which projected most, had a combination of creeper and scroll-work. The same motifs travelled over the lintel as well, but the motif on the central facet was a row of flying figures either with floral offerings or with musical instruments like flute. In the centre of the lintel was the figure of Lakulīśa[1] with a *lakuṭa* (staff) in its left arm-pit, seated cross-legged with both soles visible in preaching attitude (*vyākhyāna-mudrā*) within a trefoil niche. The workmanship was fairly good.

The projected architrave over the lintel was plain. On the inner side of the projected architrave, which merged with the ceiling of the narrow passage leading to the sanctum, were two round sockets (not perforations) to receive the top ends of the posts of the wooden door, which had thus two leaves.

The lowest ceiling (*garbha-muda*) consisted of a series of three long slabs (the widths of the outer ones partly visible) and rested on the topmost of the five inverted *khurā*-shaped corbels, the latter relieved at intervals with betel-shaped motifs (pl. XXXI A). As in Temple 17, there was a corbelled niche over the roof of the narrow passage, the roof of the niche being in continuation of the ceiling-slabs of the *garbha-muda*. There was no opening leading to the chamber above the *garbha-muda*. It was closed on the front side as well so that the chamber remained invisible from outside. Over the *garbha-muda* there existed three more chambers[2] (pl. XXVIII A), of which the lowest was invisible in pl. XXVIII A, as the stones of the core of the front wall was still in position. The front walls of the upper two chambers were gone, so that the openings were clearly visible. The ceilings of the two upper ones, like the *garbha-muda*, were made of long slabs, placed side by side, the longer ends perched on the side (north and south) walls. Here, however, there were no corbels ;

[1] As already noted (p. 37), Beglar mistook this for a Buddhist or Jaina figure.

[2] The provision of as many as four ceilings binding the four walls of the temple, th eheight of which up to the topmost ceiling was only 30 ft. 7½ in., was evidently considered a necessity by the builders who were fully aware of the weakness in the thin walls of dry masonry. These frail walls, evidently, were at the root of the great damage suffered by most of the temples even before the encroachment of water.

only the side walls gradually inclined inwards. As is natural, the topmost chamber was narrower and shorter than the one immediately below.

Inside the sanctum was a chlorite *liṅga*, round above and octagonal below ; the octagonal portion was covered by a large *arghya-paṭṭa* of two pieces,[1] also of chlorite. There was a drain below the spout of the *arghya-paṭṭa*, for taking water outside. The gargoyle of this drain, which projected from the north face of the *pābhāga*, resembled the head of a *makara* with an open mouth (pl. XXVII).

From the following measurements of the extant portions, it is clear that the height of the temple was not less than six times the length of the *garbha*.

pābhāga	3 ft. 9½ in.
jāṅgha	7 ft. 9 in.
varaṇḍa	1 ft. 1 in.
recess	6 in.
gaṇḍi (up to the topmost ceiling) . .	17 ft. 6 in.
Height of the temple from the bottom of the *pābhāga* to the top of the topmost ceiling of the *gaṇḍi* .	30 ft. 7½ in.

F. Temple 19

A few yards to the east-south-east of Temple 18 were found by me the scanty remains (pl. XXXII B) of a sandstone temple, locally known as Del-bhiḍā. The temple faced east. Till twelve years back, when its western half caved in, it stood to a height about 25 ft. and had a chamber over the ceiling of the sanctum. All the stones of the eastern half, except a few large pieces including the door-jambs (pl. XXXIII) and lintel, were brought to the village of Gurudi ten years back. Most of these stones were utilized in erecting an oblong structure to give shelter to an image of Vishṇu (pl. XXXV A) and five *liṅgas* (p. 48). Among these stones, which were of greyish variety, were a large number of carved pieces—some with *khurās*, others with lotus-petals and a rope-design, some again with a trellis-pattern within semi-circles. The majority of the stones were, however, *khurā*-shaped faceted ones, some of the *khurās* being decorated with lotus-petals and relieved at intervals with betel-shaped motifs; possibly the latter formed part of the corbels below the lowest ceiling. Besides these there were corbelled and faceted stones.

According to the local people, this temple was larger than Temple 18, and this was confirmed by the interior stone-paved floor, which was much larger than that of Temple 18. The luxuriantly-carved door-jambs (pl. XXXIII), of greyish sandstone, were found by me standing to a height of 6 ft. 6 in., its lower portion found buried inside earth. The exposed upper portion was in five broad facets, separated from one another by thin recesses. These facets were in five different planes, the outermost being the most projected. The innermost, the thinnest and the most recessed of

[1] The spouted half now lies outside the sanctum.

the five, was relieved with a creeper-pattern, the latter having animals and human figures within its foils. The next had seated human figures, including devotees, teachers and ascetics, each within an arched niche. In the third was a succession of figures (each within an oblong compartment), often in dancing poses, while the remaining two had couples, often erotic, within the wavy compartments of a creeper. The gap between the two jambs was 3 ft. $4\frac{1}{4}$ in. The lintel had in the centre a figure seated in *lalitāsana* (Gaja-Lakshmī?) on a footed seat with its right hand resting on thigh in *vara-mudrā* and the left holding the stalk of a flower. It was also in five facets (smaller piece on pl. XXXIII A). The innermost had a creeper often with animals within foils, the next one flying *vidyādharas* within compartments and the third celestial figures within compartments, the remaining two defaced completely. The spouted pedestal for the object of worship, which, according to local reports, had been a *liṅga*, was still *in situ* and touched the northern wall.

A rough idea of the temple, to which these jambs belonged, may be had from pl. XXXII A. The identification has been made on the basis of the correspondence of the extant jambs to those of the temple illustrated.[1] The major portion of the *pābhāga* had been buried under accumulation and the entire *gaṇḍi*, above the second *bhūmi*, had disappeared when the photograph was taken by N. K. Bose.

A highly-developed form of the typical type of Telkupi, this temple was of singular interest. The ground-plan was elaborated into *sapta-ratha*, though the *bāḍa* had three elements as in the early type. The treatment of the *rathas*, above the *pābhāga* mouldings (three alone visible above the ground), was both novel and elaborate. The *kanika* and the *anurāhā* of the *jāṅgha* were, no doubt, conceived as pilasters, with a set of the *khurā* and inverted *khurā* at the base and at the top. But they had a number of vertical facets and their shafts were broken into a series of multi-faceted *khurā*-shaped mouldings, the topmost being capped by a band relieved with trellises and pilasters. These mouldings had imparted to these *rathas* a new character.

The treatment of the *anuratha* was quite novel. Its topmost part, with a set of *khurā* and inverted *khurā*, a carved band and three *khurā*-shaped mouldings, was similar to the corresponding part of the *kanika* and *anurāhā*. The remaining portion was fashioned into a beautiful miniature *rekha deul* with a niche in its *bāḍa*, an *amlā* as its crowning member and minute carvings on the central projection of its *gaṇḍi*. The *rāhā* presented even more significant feature. At the base was a fairly large and deep oblong niche, projecting over the lintel of which was a sloping *chhajjā*, the last crowned by a recess. Over this recess was a row of five tiny representations of *rekha* miniatures, three (the central one projected beyond the others) on the front face and one each on the sides. Above these was represented the lavishly-carved *gaṇḍi* and the *mastaka* of a *rekha deul*. At the base of this *gaṇḍi* was a broad projected *khurā*-shaped moulding, *tri-ratha* on plan and with a row of inverted stepped pyramids below. The portion above this moulding was composed of a succession

[1] The temple described by Beglar on p. 64 below possibly refers to this.

of mouldings, divided into vertical facets and relieved with *chaitya*-windows. About one-third of the *gaṇḍi* along with the *mastaka* rose against the *gaṇḍi* of the temple. The projected *khurā*-shaped moulding, which initiated the *gaṇḍi* of the temple, also made its appearance on the miniature *gaṇḍi* and disturbed, by its very projection, the continuous line of the latter's contour.

The *varaṇḍa* was a carved *khurā*-shaped moulding. Broken into *pagas*, it, however, did not run over the *rāhā*. Over it was a carved multifaceted recess, capped by a prominent series of corbels. The extreme corner of the recess was distinguished by a squatting dwarfish figure in the attitude of supporting the superstructure.

The corbels over the recess supported a band, above which projected a carved *khurā*-shaped moulding, *sapta-ratha* on plan and running on all sides. With this moulding, which had a row of inverted stepped pyramids, began the *gaṇḍi*. Very little information about the *gaṇḍi* can be had from the photograph except that the *kanika paga* was divided into *bhūmis* by circular *bhūmi-amlās*, the latter crowning a set of three lavishly-carved *bhūmi-varaṇḍis*.

With its fully developed features, it seemed to have been even later than Temple 6.

The *garbha-muda* rested on corbels.[1] The initial square plan was converted into an octagon by means of long slabs which did away with the corners. There was a corbelled niche over the ceiling of the passage.

G. Temple 20

To the south of Temple 18 and to the east of a large tank called Ranāhā-bāndh (pl. 1) was a heap of bricks and brick-bats, representing the ruins of a temple-complex. On this heap lay one complete sculpture and two fragments of a second, both of coarse-grained stone. Some yards to the west was an architectural stone, its top relieved with a lion, probably the lion on the *gaṇḍi* of the lost temple.

In the Revenue Records the site has been recorded as Pārvatīthān. Locally, however, it is known as Sāleśvarathān. Its Śaiva association is suggested not only by the images found on it but also by a chlorite *liṅga* (pl. XXXIV B), round above and octagonal below, found in the very centre of the mound. It has now been removed by a villager of Telkupi to a mound of brick-bats (Simulbāḍī) in Gurudi. The temple proper was of stones. Even the oldest man of the village does not remember to have seen the temple standing. Many, however, affirm that the fallen stones, both carved and uncarved, were variously utilized by the villagers in the linings of wells and foundations of huts.

[1] Information from Shri N. K. Bose.

Of the two sculptures, the better-preserved one (pl. XXXIV D) was 5 ft. 5 in. high and 2 ft. 1 in. wide, the oblong back slab being curved at the top corners. Clad in a short *dhotī* and decked in *sarpa-nūpuras*, an *upavīta*, a *muṇḍa-mālā*, thick bangles of round section (one on each wrist), *sarpa-aṅgadas*, a necklace, ear-studs with snakes coming out and a high *jaṭā-mukuṭa*, the slightly pot-bellied figure stood in *sama-pāda* on a double-petalled lotus and carried a long *śūla*-like object (*triśūla*?) with the tip damaged in its left hand and a cup or rosary in the right, poised as in *vara-mudrā*. On either side of its legs was a bejewelled female *chāmara*-bearer, standing with a slight flexion, while at the top corners was a *vidyādhara*, with a garland in hands, flying through clouds.

Of the two fragments of the second sculpture (pl. XXXIV A and C), the smaller one (pl. XXXIV C), with a width of 2 ft. 1 in. and maximum height of 1 ft. 10 in., preserved only the legs with anklets below the knee of the principal figure, who stood on a double-petalled lotus. The bottom end of a *triśūla* was shown parallel to the left leg. On either side of the legs was a female figure with the head missing.

The larger fragment (pl. XXXIV A), 3 ft. 6 in. high and 2 ft. 1 in. wide, depicted a male figure, its legs below the knee missing. Not pot-bellied like its counterpart, the figure was also standing but with a slight flexion. Draped in a *dhotī* and decked in a girdle, ear-studs, a *hāra*, armlets and a high *mukuṭa*, it held a *triśūla* in its raised left hand, its damaged right palm hanging as in *vara-mudrā*. At the curved top corners of the back slab was a figure with a garland in hands, flying through clouds. The defaced heads of the flanking figures (pl. XXXIV C) were preserved near the bottom.

The two sculptures appeared to have represented the attendants of Śiva and probably flanked the entrance-door of the temple.

H. Temple 21

This temple had been reduced to a large mound covered with stones, both carved and uncarved, and bricks, even before the birth of the oldest man of the village. The sanctuary was dedicated to a very large *liṅga* which along with the *arghya-paṭṭa* is still *in situ*. The particular plot (no. 1240) on which the *liṅga* exists has been recorded as Bāṇeśvarathān (B), the area around it being locally known as Vānārasī or Vārāṇasī. The *liṅga*, though without any shed over it, used to receive occasional worship from the villagers.

I. Temple 22

This temple also had all along been found by the local people as a mound littered with stone slabs, both plain and decorated. It also enshrined a *liṅga*, which lay exposed. In the Revenue Records, the name of the site is Śivamelā (C).

J. Temple 23

Reduced to a mound of carved and uncarved stones, the temple (rather the site of the temple) was known as Pāhāḍī among the villagers who had only seen the *arghya-paṭṭa*, the *liṅga* having been lost before the living memory. The name of the plot in the Revenue Records is Śivathān (I).

K. Temple 24

Converted into a mound of stone slabs, both plain and decorated, this temple, too, was known as Pāhāḍī among the local people and Śivathān (J) in the Revenue Records. The exposed *liṅga* may still be seen amidst stone slabs. It used to receive worship occasionally.

L. Temple 25

The ruins of a temple in the form of stone slabs and bricks were located on an elevated fallow ground, locally known as Daṅgāl-bāḍī and called Nātlithān (L) in the Revenue Records. The site also contained a *pakkā* well. No body has seen any image here.

M. Temple 26

Located to the north-west of Temple 18, this temple had been reduced to a mound, about 7 ft. high, locally known as Baḍ-pāhāḍī. Strewn with stones, both carved and uncarved, and bricks, it formed a favourite quarry for building materials and linings of wells. Indeed, a double-storeyed house of Chak-Mangala was built about fifty years back with the stones carried from this very site. It is not known if Beglar had in mind this temple or Temple 20 (p. 43) when he referred to a temple 'of Vishnu or Siva' close to Temple 18. A *liṅga* is still *in situ* on the crown of the mound. The site yielded eight *arghya-paṭṭas*. It may, thus, be presumed that there were several temples here. The site has been recorded as Pitāmbara (M).

CHAPTER V

SACRED SITES AND LOOSE SCULPTURES

1. SACRED SITES

The following are the chief sacred sites (*thān*=Sanskrit *sthāna*) which are not reported to have contained the ruins of any ancient structures.

A. Niranīthān (O)

The site, located to the south-south-east of Temple 18, was known after a partly-buried relief of a four-armed goddess (Indrāṇī?), locally known as Liḍolī (Niranī in the Revenue Records). Seated on an elephant against an oblong background (pl. XXXV B), the figure carries a goad (?) in its lower right hand and a cup-shaped object in the upper left, the attributes in other hands being indistinct. Traces of any structure around it were absent, though the image was held in high sanctity. The image was worshipped with some ceremony by the Misras of the village on the Durgā-navamī (usually in the month of Āśvīna), the expenses having been borne by the raja of Kashipur, who was the owner of not only the temples but also sacred sites of the village. Goats were also sacrificed on that occasion. The deity was highly venerated by the women of the village, and her help was invariably invoked for the removal of all kinds of evils and also for the fulfilment of longing. Whenever any wish had been fulfilled she was offered either *pāyasa* prepared with pure milk and rice or a goat. The site also was the rendezvous of the women of the village on the occasion of the worship of Shashṭhī in the month of Jyaishṭha (May-June).

B. Durgāthān (G)

It was a small mound, not under cultivation. The local people remember to have heard about the place having been a sacred spot where the annual worship of Durgā used to take place two or three generations before the present one.

C. Chaḍakathān (H)

On the last day of Chaitra and the first day of Vaiśākha a small fair was held here near the spot where the pole of Chaḍaka was planted.

D. Śivathān (F)

Close to Chaḍakathān was the Kamaleśvara Śivathān. It was a small modern temple with a roof of tiles and walls of bricks in mud. Inside it were Kamaleśvara

Śiva (*liṅga*), an image of Vishṇu (pl. XXXV A) and three other *liṅgas*. Evidently, these objects of worship (now removed to Gurudi) found shelter here after the ruin of their original sanctum. On the last day of Chaitra, the *gājan* of Śiva used to take place in this temple. By the side of the temple was a *kachchā* structure with a thatched roof resting on posts and with open sides, called Harir Mandir, where the *saṅkīrtana* (p. 4) of Hari was held.

E. KĀLĪTHĀN (E)

It is a brick structure where the annual worship of Kālī on the new moon night of Kārttika used to take place.

F. KĀLĪTHĀN (Q)

The annual worship of a clay image of Kālī on the new moon night of Vaiśākha was held here inside a hut with earthen walls.

G. JĀMKUKḌĀTHĀN (R)

Some roundish stones were worshipped here as *grāma-devatī* (the tutelary deity of the village) under the shade of a tree. There was no other image nor any temple here.

2. LOOSE SCULPTURES

Telkupi was fairly rich in images, which is but natural in a temple-centre like this. Only a few of the images were removed before the submersion, while most of them were allowed to be washed away. At Bhairavathān, inside the Khelāi-chaṇḍī-ghar (p. 27), which was partly under water, I saw half a dozen sculptures including images of Mahishāsuramardinī and Umā-Maheśvara of the late Pāla period, and Gaṇeśa. As they were partly under water, they were not photographed. I tried to remove these sculptures, as well as the Vishṇu-image of Temple 9 and Ambikā and Andhakāsura-vadha-mūrti inside the porch of Temple 10 to a place of safety, but did not succeed due to the boatmen's refusal to transport them on their boat which carried us to Bhairavathān, as they considered it a great sin to disturb the images from their places. The only alternative left for me was to request the Deputy Commissioner of Purulia to arrange for their transportation.

In the palace of Raja Upendranarayan Singha Deo, formerly the owner of Telkupi village, now lies an exceptionally beautiful chlorite gargoyle in the form of the head of a *makara* of unusually large dimensions. It was brought from Telkupi some seventy years back.

As already noted (p. 41), the people of Gurudi, which borders the southern extremity of Telkupi, have recently built an oblong temple (still roofless) with the stones taken from Temple 19. Inside it is now a chlorite (?) image of Vishṇu which hailed from the Kamaleśvara Śiva temple (pp. 46 and 47) of Telkupi.

The sculpture (pl. XXXV A), 3 ft. 10 in. high without the tenon and 1 ft. $8\frac{1}{2}$ in. wide at the maximum point, although a late specimen, is in a perfect state of preservation. Draped in a short *dhotī* fastened by an elaborate girdle and decked in anklets, a *vaijayantī-mālā*, an *upavīta*, a plain necklace of two strands, two thick bangles of round section on each wrist, armlets, *kuṇḍalas* with lotus-ends, finger-rings and a high *mukuṭa* crowned by a conical object, the four-armed deity with a smiling face stands in *sama-pāda* on a double-petalled lotus, the latter placed on a *tri-ratha* pedestal. His lower left hand rests on the head of a mace, placed vertically, the upper left and right hands carry respectively a conch and a wheel, while the lower right, with a lotus-mark on the palm, displays *vara-mudrā*. Thus, the image conforms to the Janārdana form of Vishṇu according to Hemādri and the *Agni-Purāṇa* and Vāsudeva according to the *Padma-Purāṇa*. By the side of his right leg is the standing bejewelled Lakshmī with the stalk of a full-blown lotus in her left hand, her right hand touching her right thigh. The corresponding figure, an unfinished one, on the right is Sarasvatī, playing on a *vīṇā*. The halo, in an elongated oval form, rises above the back slab. The existence of the tenon in the image points to its being the enshrined image of a temple.

B. LIṄGAS

By the side of this image of Vishṇu have found shelter five *liṅgas*, round at the top, octagonal in the middle and square at the base. All of them, except one which was found inside Temple 19, were within the Kamaleśvara Śiva (pp. 46 and 47) temple at Telkupi.

C. PĀRVATĪ (?)

In the house of Shri Dugai Karmakar, who lived on plot no. 1992, were some sandstone sculptures. Two of them were brought to Patharbadi-tola (p. 2) of Telkupi. One of them is an architectural piece depicting a gracefully standing female (pl. XXXVI B, dexter). The other represents a badly defaced image (pl. XXXVI B, central piece), Pārvatī (?), seated in *lalitāsana* on a plain seat, below which is a lion. On either side is an attending figure.

D. DIVINE MOTHER

An excellent relief of a divine mother (pl. XXXVI A) is now in the house of Shri Panchanan Chattaraj of the village Baragadia. Originally it lay by the side

of a modern Kālī temple (about 300 ft. north of the north-west corner of Dighī-bāndh) in the village Chak-Mangala (now submerged) which was on the bank of the Damodar immediately to the west of Telkupi.

When I first visited the place I found the image along with a few stones over the ruined plinth of a brick structure. According to local information it was lying exposed without any shed for the last fifty years or so and was known as Gaṇeśa-jananī. The image, to judge from the pedestal, a separate stone, was originally enshrined as a central deity.

The sculpture of bluish chlorite (?), with the top corners curved, depicts a beautiful mother lying on her right side, her raised head supported by her right palm, on a carved footed cot. Her left palm fondly rests on the child, nestled in her embrace. She is clad in a short richly-carved *sāḍī* and decked elegantly with anklets, a girdle, finger-rings, thick bracelets with a beaded ornament, rows of thin bangles, a *ratnopavīta*, a broad necklace, a beaded *hāra*, armlets with a triangular central piece, ear-studs, a tiara and a bun-shaped coiffure. The facial expression is extremely pleasant. She is attended to by four figures—one, female, seated, shampooing her right foot, and another female standing near her head, and two male, one holding a garland in hand. Of about the ninth century A.D., the sculpture, 3 ft. long and 1 ft. 7 in. high, is particularly remarkable for the modelling of the figures.

Below the cot is a lion, which may point to the identification of the sculpture as Pārvatī, mother of child Kārttikeya.

E. Gaṇeśa

In the same house is a four-armed image (2 ft. 8 in. high and 1 ft. 7 in. wide), in sandstone, of Gaṇeśa (pl. XXXV C), said to have been brought from that very village. Badly defaced, the pot-bellied figure is bejewelled in thick bangles of round section, an *upavīta* and its characteristic peculiar *mukuṭa* (other ornaments damaged). Standing in *sama-pāda* it carries in its lower left hand a bowl of *laḍḍukas* on which its trunk is placed and in upper left hand a hatchet, the attributes in the right hands being defaced. The oval halo is slightly pointed at the crown. At the curved top corners of the oblong back slab is a garland-bearing *vidyādhara* flying through clouds.

CHAPTER VI

GENERAL OBSERVATIONS

1. RELIGION

Telkupi with its numerous temples bespeaks not only the fervent religiosity[1] which once inflamed its inhabitants but also its having been considered for a long time as a sacred place of pilgrimage to which flocked devotees from distant lands to worship their chosen gods and to make, according to their means, dedications, which varied from large temples to their miniature replicas. Thus were collected scores of miniature temples. Some of these, being summarily executed, created the false impressions of pillars. But their true character can be detected from such reliefs as *liṅgas* and *arghya-paṭṭas*. Beglar noticed them in the following terms :

'Besides the temples, there are numerous miniature temples,—things that, if Buddhist, would be called votive stupas or votive chaityas, but being Brahmanical, must, I suppose, be called votive sivalas ; some are miniature single-cell temples (solid of course), others are pillars, most probably sati monuments, and sculptured on one face with the lingam and argha, or other devices. None are inscribed.'

In the foreground of pl. III may be seen a pillar-like miniature monolithic temple. Its two visible faces are relieved with niches, one of them having perhaps the figures of Umā-Maheśvara.

The cosmopolitan character of this great religious centre, which catered to the spiritual craving of the followers of different religions, is equally manifest. Votaries of almost all the Brahmanical cult-gods found here a congenial place to erect edifices in honour of their own gods. From the existence of temples of different cult-deities within common premises as at Bhairavathān, it may be presumed that there was no sectarian rivalry and exclusiveness of the morbid character, even if there did not exist an intimate association between different religious sects. Cult-syncretism was at work about this time in various parts of India, and evidently Telkupi also was a participent in the general movement of the times.

Of the five principal cults, four at least, Śaiva, Vaishṇava, Saura and Śākta, were well-established here. Though two images of Gaṇeśa were noticed here, it is not known if these images ever presided over the sanctum sanctorum of a temple

[1] The Damodar at Telkupi is particularly sacred to the Santals who come in large groups from distant lands like Orissa and Bihar to bathe in the river, to throw ashes of the dead into the river. to perform the ceremonies in honour of the dead and to pay homage to Bhairava-nātha, their *vaṅgā*. There is no specific occas on for their visit to this place. Formerly they used to come in the months of Kārttika, Agrahāyaṇa and Pausha. Nowadays they usually come in Māgha and Phālguna.

as cult-images or acted as a *pārśva-devatā* of a Śaiva sanctuary. Reliefs of Gaṇeśa on the lintels of the Śaiva temples were very common, and at least one Śaiva temple (Temple 8) preserved till September 1959 a dancing image of Gaṇeśa in the niche of its northern *rāhā*. In view of these it is difficult to affirm that the Gāṇapatya sect ever prevailed here.

Temples 7, 15 and 16 were dedicated to Sūrya. The existence of at least a fourth one is suggested by an image which Beglar saw as an intruder in Temple 11.

At Bhairavathān itself there were not less than two temples (Temples 4 and 9) of Vishṇu, of which the image in Temple 9 used to be worshipped till 1957. The existence of a third Vaishṇava temple at Telkupi is attested by the image now removed to Gurudi (p. 48), while Temple 17 was dedicated to the Narasiṁha incarnation of Vishṇu. Though the image of Narasiṁha is very common as one of the *pārśva-devatās* of the shrines of Vishṇu, separate sanctuaries, for the exclusive worship of this incarnation, are rather rare in this part of India.

That there existed temples dedicated to Śakti is proved by the image of the divine mother (pp. 48 and 49), if not by the image of Mahishāsuramardinī (p. 47) found at Bhairavathān.

Of the Brahmanical sects Śaivism was undoubtedly the most popular, claiming the largest number of devotees, if we judge by the number of temples and *liṅgas*. Of the temples noticed here, sixteen (Temples 1, 2, 3, 8, 10, 11, 12, 13, 18, 19, 20, 21, 22, 23, 24 and 26) at least were dedicated to Śiva, and there are sufficient reasons to believe that there were many more. Beglar saw at Bhairavathān a large number of *liṅgas* and *arghya-paṭṭas* which lay uncovered due to the disappearance of the shrines that once housed them. Śiva was usually represented by the phallic emblem. His anthropomorphic forms were extremely rare. I have seen only two such figures, one representing his placid form in the company of Umā (p. 47) and the other terrible when he killed Andhakāsura (pl. XV B). The relief of Lakulīśa, the organizer of the Pāśupata sect, on the lintel of Temple 18 probably signifies that through the efforts of this particular Śaiva sect, Śaivism got firmly established in this centre.

That Telkupi was not exclusively a Brahmanical centre is suggested by the large image of Ambikā (pl. XV C), the *śāsana-devī* of Neminātha, in the *jagamohana* of Temple 10. Evidently, this image, after the collapse of its temple, was brought to this shrine at a date, when its Jaina character could not be recognized by the people who apparently took it as the consort of Śiva, the name and the mount helping in the new identification.

2. ARCHITECTURE

Telkupi, with its prolific and sustained architectural activity, bequeathed to us more or less a continuous series of temples which were important documentaries on the architecture of a regional branch of the *rekha* order of the north Indian

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temples. Unfortunately this precious bequest, which had a significant place in the history of Indian temple-architecture, disappeared before we could utilize its evidence fully. As mentioned already, I saw during my second visit the remains of six temples only, of which three alone belonged to the archetype of Telkupi. The following is, thus, a post-mortem architectural study of this archetype and its further developments.

Among the temples described in previous pages, thirteen at least (Temples 1, 2, 6, 7 and 11-19) belonged to one type, Temples 6 and 19 being later development of the same tradition which characterized Telkupi. Spread over several centuries, these temples furnish a few missing links in the chain of Bengali *rekha* temples and, thus, help appreciably in understanding the course of evolution of this particular expression of the *rekha* order. From a study of Temples 7, 11, 12 and 14-18,[1] there emerge the following typical characteristics shared by them.

(1) Absence of a stylobate and the presence of a slightly projecting *upāna.*

(2) Three divisions on the exterior, namely *bāḍa, gaṇḍi* and *mastaka,* respectively comprising the vertical wall, the curvilinear spire and the crowning elements.

(3) Ground-plan square inside[2] and *tri-ratha* outside, the walls being subjected to a projection in the middle of each face. The *kanika* was variegated into *upa-pagas,* the central *upa-paga* of the *pābhāga* and the *jāṅgha* of at least Temples 16, 17 and 18 being slightly more projected than the other *upa-pagas.* This extra projection, however, did not appear on the *varaṇḍa* and *gaṇḍi.*

(4) *Rāhā* of the frontal face displaying a greater projection, not only on the *bāḍa* but also on the *gaṇḍi* to a certain height, than those on other three faces, the latter's projections being never very pronounced.

(5) Provision of an extremely narrow vestibule in the thickness of the frontal *rāhā.* It was flanked by thin walls on two sides and shaded by a ceiling which projected forward from the top of the lintel of the door-frame.

(6) Absence of a regular porch, the temples being, thus, each a single unit.

(7) Three elements in the *bāḍa,* viz. *pābhāga, jāṅgha* and *varaṇḍa.*

(8) *Pābhāga* composed of mouldings, varying from four to six, of which the second from the bottom was a *kumbha.*

(9) Presence of a simple *khākharā-muṇḍi* on the three *rāhās* of the *bāḍa.* In the *bāḍa* portion of the *khākharā-muṇḍi* was an oblong niche, presumably for the *pārśva-devatā.*

(10) *Kanika* of the *jāṅgha* broken into a row of pilasters, the latter having a set of *khūrā* and inverted *khūrā* both at the base and at the capital.

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[1] The lower part of Temple 2 is not visible in the photograph, while the blurred view of Temple 13 does not permit any study.

[2] Assumed from Temples 16, 17 and 18 seen by me.

(11) *Varaṇḍa* formed by a single roughly *khurā*-shaped moulding, absent in the *rāhā* in some cases.

(12) A conspicuous horizontal depression (*kāṇṭi*) demarcating the *bāḍa* from the *gaṇḍi*. This recess, which did not continue on the *rāhā* in some early specimens, was invariably relieved with trellis-patterned panels, each alternating with a pilaster, the latter crowned generally by a corbelled capital.

(13) A broad projected *khurā*-shaped moulding over the recess, initiating the *gaṇḍi*.

(14) *Kanika* of the *gaṇḍi* divided into *upa-pagas*, all, except the corner one, composed of a series of mouldings, usually *khurā*-shaped and relieved with *chaitya*-windows.

(15) The corner *upa-paga* of the *gaṇḍi* being partitioned into *bhūmis*. Each *bhūmi* consisted of three *bhūmi-varaṇḍis*, the upper two clasped together, and a *bhūmi-amlā*, this having the appearance of the segment of a circle.

(16) The three *rāhās* and the uppermost part of the frontal *rāhā* relieved with a broad band of *chaitya*-window motifs. The *rāhās* of Temple 14 were left uncarved. That portion of the frontal *rāhā*, which was more projected than others, had two large members, reminiscent of the roof of a *khākharā-muṇḍi*, the latter's *bāḍa* carved on the main *bāḍa*.

(17) Absence of rampant lions (a characteristic feature of the later temples of Orissa) on the *gaṇḍi*.

(18) Slab-like *visama* with or without central projections.

(19) Flattish *amlā* with a pronouncedly large diameter.

(20) Total absence of a *piḍā deul*, even as a motif.

(21) The layout of these temples characterized by extreme simplicity. The pilasters on the *kanika* of the *jāṅgha*, *varaṇḍa*-moulding and the recess relieved with trellises and pilasters are suggestive of a double-storeyed structure with a balcony, the latter having a honeycombed railing, and the roof of both the storeys being supported by pillars.

(22) Simple surface-treatment. The most recurring motif was the *chaitya*-window, an architectural motif, which in later temples was highly stylized.

(23) Thin walls tied by *mudas* at short intervals.

Despite these common features, all these temples did not seem to have been contemporaneous. As no inscriptions[1] have been noticed in these temples, the chronology of the temples cannot be satisfactorily established. No data again are available on the structural analysis and the proportionate relations between different elements of the temples, as they were not subjected to measurement. Even the measurements of the three temples (16, 17 and 18) which were taken by me could

[1] Beglar recorded the discovery of only two characters of about the tenth century. Their exact locale, however, is not mentioned.

not be fully utilized for chronometric purposes due to the loss of (a) the major portion of the *gaṇḍi* in Temple 16, (b) the part above the topmost ceiling of Temple 18 and (c) the crowning elements above the partially-preserved *beki* of Temple 17. Still an attempt has been made here even with the help of scanty evidence to prepare an evolutionary sequence, the value of these megascopic data being again not above doubt. Consequently, this has to be re-examined and its reliability or otherwise re-assessed as and when new discoveries of accurately-datable temples of this type were made in this zone.

For preparing the series of the early group I have taken into consideration Temples 7, 12, 14, 16, 17 and 18, the view of the *rāhās* of which is available in the photographs. The disposition of the *khākharā-muṇḍi* on the *rāhās* has been taken as the main criterion for determining the evolutional sequence here. Among these six temples, Temple 16 (pl. XIX B) seems to have been the earliest, its approximate date being suggested by the enshrined image (pl. XXII B), which, with its semicircular top of the back-slab, may be ascribed stylistically to about the end of the ninth century. This was the only temple of this group which had four mouldings in the *pābhāga*. The *rāhā* of the *bāḍa* had a *khākharā-muṇḍi*. The latter's roof consisted of two approximately *khurā*-shaped members, each relieved with a *chaitya*-window. The upper member touched the bottom of the *gaṇḍi*. Slightly later in date than the preceding was Temple 14 (pl. XIX A) where also the upper member of the *khākharā-muṇḍi* on the *rāhā* reached the bottom of the *gaṇḍi*, but the number of mouldings in the *pābhāga* were five. This temple, with its well-preserved *gaṇḍi*, exhibited two more features which could not be checked in the case of the preceding due to the lack of the upper portion of the *gaṇḍi*. The slab-like *visama* was not divided into *pagas*, and the *gaṇḍi* gradually curved inwards. The flattish *amlā* in both the cases was pronouncedly broad.

Temple 7 (pl. IX) possibly had five mouldings in the *pābhāga*. The upper member of the *khākharā-muṇḍi*, which had a faint relief of a *chaitya*-window flanked by a half and with three projected pinnacles, here reached the top-level of the *varaṇḍa*, instead of the bottom of the *gaṇḍi* as in Temples 14 and 16. The gap between the top of the *muṇḍi* and the *gaṇḍi* was designed as a *kāṇṭi*, which, though relieved like that on the *kanika*, projected beyond the alignment of the latter. The same arrangement of the upper member is noticeable on Temple 17 (pl. XXV). The mouldings of its *pābhāga*, however, was increased to six. The Narasiṁha-image of this temple is datable on stylistic grounds to about the second half of the tenth century A.D.

Temple 18 (pl. XXVII) was later than Temple 17. Its *pābhāga* had the same number of mouldings, but the upper member of the *khākharā-muṇḍi* of the preceding temple here had given place to four rows of *khurā*-shaped mouldings, each divided into four facets. These mouldings possibly anticipated the beginning of the *rekha* miniature that occurred on still later temples. The tall *gaṇḍi*, which had not less than nine *bhūmis*, rose straight to a considerable height. Not far removed

in date from it was Temple 12 (pls. IV and XVI), which had three mouldings in place of four below the *kāṇṭi*. The abruptly pronounced curve of the *gaṇḍi* near the top was a feature which contrasted with the gradual curvature of the *gaṇḍi* of Temple 14. Among the remaining temples, Temple 2 (pl. II), with its heavy features appeared more archaic than even Temple 16.

Temple 6 (pl. VI) marked considerable advance on the form presented by the above temples and represented the form at its mature phase. This development, however, did not signify any fundamental departure from the earlier tradition. The turn of the evolution was towards a greater elaboration of the ground-plan and the decoration of the *rāhā*. The earlier *upa-pagas* were dispensed with, and the temple became externally a regular *nava-ratha*, all the *rathas*, except the *rāhā*, of the *jāṅgha* designed each as a pilaster with a set of *khurā* and inverted *khurā* at the base and at the top. The *rāhā* of the three faces of the *bāḍa* presented a greater originality of the design, as here the recess over the *chhajjā* above the framed niche was crowned by a regular *rekha śikhara* complete with the crowning elements, the latter carved against the *kāṇṭi*. The *rathas* of the *bāḍa* ran along the entire height of the *gaṇḍi* up to the end of the *visama*. The front *rāhā* (pl. VII) of this *gaṇḍi* was embellished with an *aṅga-śikhara*, the latter having an oblong niche, possibly for an image. Compared to the *amlās* of the early temples, its *amlā* was proportionately small in diameter and less flattish. The importance of this temple, which does not seem to have been earlier than the twelfth century, A.D., lies as will be shown presently, in its being a significant landmark in the course of the architectural movement of the Bengali *rekha* temples.

In Temple 19 (pl. XXXII A), the tendency in evolution was towards minute details and elaborate treatment of the *rathas* and *pagas* and copious use of the *rekha* miniature as a decorative element. The plan was *sapta-ratha*. The *kanika* and the *anurāhā*, though conceived as pilasters with a set of *khurā* and inverted *khurā* at the base and at the capital, introduced a new scheme in the ornamentation of the shaft. The latter was composed of a succession of *khurās*. These *khurās* with multiple facets imparted to the *bāḍa* rounded and softened contour. Three-fourths of the *anuratha* was fashioned in the form of a *rekha* miniature with a tall *beki* and a flattish *amlā*, while the top one-fourth resembled that of the *anurāhā* and *kanika*. On each of the three *rāhās* was a prominent *rekha* representation, its upper part rising against the *gaṇḍi*. A row of five tiny *rekhas* further embellished the portion below the *gaṇḍi* of this *rekha*.

Telkupi, however, can in no way be regarded as an independent centre of architecture, as the parallels of its temples are present in several other localities in District Purulia. Thus, at Banda,[1] 6 miles south-west of Telkupi, there still exists a fairly well-preserved temple (pl. XXXVII) which resembles Temple 18 of Telkupi. Indeed, the correspondence is so close and fundamental that both

[1] Arch. Surv. Ind., VIII (Calcutta, 1878), pp. 168 and 169.

seem to have been the work of one school of architects. To the same architectural movement belonged the extinct *pañchāyatana* temple[1] of Budhpur[2] on the left bank of the Kasai. On the dilapidated lower portion of the *bāḍa* of the central temple was first imposed an alien superstructure of bricks (sinister one on pl. XXXVIII A). When this, too, caved in, a new temple was built in the Bengali year 1333 (A.D. 1926-27) by completely doing away with the extant early portion including the foundations. Of the four corner shrines, only a slice of the south-eastern corner, up to a small height of the *jāṅgha*, of the south-eastern one (the dexter one on pl. XXXVIII A) is now present. This portion, studied with the photograph (pl. XXXVIII A) taken by Bloch's photographer in 1903 (neg. no. 106 of the Mid-eastern Circle of the Archaeological Survey of India, p. 7 n. 6) leaves no room for doubt about its architectural affiliation with the temples of Telkupi. With five mouldings in the *pābhāga*, the shrine was *tri-ratha* on plan. The *kanika* of the *pābhāga* was divided into three *upa-pagas*, while that of the *jāṅgha* had three oblong pilasters, each with a set of *khurā* and inverted *khurā* at the base and capital. The *varaṇḍa* was a single *khurā*-shaped moulding, over which was a recess. In the *kanika* of the *gaṇḍi* were three *upa-pagas*, the inner two consisting of a series of *khurās* and the outer divided into *bhūmis* by circular *bhūmi-amlās*, each crowning a set of three distinct *khurā*-shaped *bhūmi-varaṇḍis*.

A later phase of the same architectonic tradition is illustrated by the three *tri-ratha* stone temples (reduced to almost shells) at Pakbirra,[3] about 5 miles north of Budhpur. Their *pābhāga* is also divided into mouldings, the two at the base being *khurā* and *kumbha* and the two at the top *khurā* and inverted *khurā*. On the *kanika* of the *jāṅgha* are an oblong faceted pilaster with bases and capitals at the outer end and a *rekha* miniature at the inner end, while the *varaṇḍa*—a *khurā*-shaped moulding—is capped by a recess, the latter running on all sides (pl. XXXVIII B). The *kanika* of the *gaṇḍi* is divided into two *upa-pagas*, the outer divided into *bhūmis* by circular *bhūmi-amlās* and the inner consisting of a succession of *khurās*. There is no vestibule in these temples which have corbelled door-openings without any horizontal lintel. They had not less than two *mudas*.

The distribution of the temple-type of Telkupi spreads far beyond the limits of Purulia. Thus, the temples of Telkupi share features in common not only with those of the neighbouring districts of Bankura and Burdwan, but also with some parts of Orissa. Three elements in the *bāḍa*, a single *khurā*-shaped moulding for the *varaṇḍa*, a recess marking off the *bāḍa* from the *gaṇḍi* and the *kanika paga* shaped like a pilaster are features found not only on some of the earlier temples (e.g. Muktesvara and a small temple near Koṭi-tīrtha) of Bhubaneswar, twin temple (pl. XXXIX A) at Gandharadi (District Phulbani) and the Pañcha-Pāṇḍava temple

[1] In the central and the north-eastern shrines were a *liṅga* and Gaṇeśa respectively. It is very likely that the remaining sanctuaries enshrined the images of the deities of the three other prinicipal cults.

[2] Arch. Surv. Ind., VIII (Calcutta, 1878), pp. 197 and 198.

[3] *Ibid.*, pp. 193-95.

(pl. XL A) of Ganeswarpur[1] (District Cuttack) but also even in a later temple like the Pārvatī within the compound of the Liṅgarāja temple of Bhubaneswar. None of these temples, except the Pārvatī, again appears to have any rampant lion on the *gaṇḍi*. But the strongest affinity to the early group of Telkupi in the general architectonic type is shown by the Chandraśekhara temple (pl. XXXIX B, dexter) of Khiching (District Mayurbhanj). This temple, too, presents the following characteristics.

(1) Built on an *upāna*, it is *tri-ratha* on plan.

(2) The *kanika* of its *jāṅgha* contains a row of pilasters.

(3) Its *varaṇḍa* is a single moulding.

(4) A recess intervenes between the *bāḍa* and the *gaṇḍi*. The recess is compartmented by pilasters, their corbelled capitals, in the form of inverted stepped pyramids, supporting the *gaṇḍi*.

(5) The frontal *rāhā* of the *gaṇḍi* has two members, roughly simulating the upper portions of a *khākharā-muṇḍi*. The upper member has an oblong niche as in the lower member of Temple 12 of Telkupi.

(6) The frontal *rāhā* is more projected than others and accommodates a narrow vestibule.

These affinities are too fundamental to be ignored as a mere coincidence. Further, the Chandraśekhara temple is one of the four temples that stood at the four corners of the principal sanctuary. Almost invariably, all the four corner shrines of a *pañchāyatana* temple are identical in form and follow the principal in broad features though not always in surface-treatment and details of embellishment. Thus, it may safely be concluded that the three extinct corner temples were analogous to the Chandraśekhara. The surface-treatment of the central temple, to presume from the architectural members utilized in the newly-constructed temple (pl. XXXIX B, sinister), was affiliated to the type of temples represented by the Mukteśvara and the Pārvatī. The conclusion is, thus, irresistible that the Orissan *śilpins* were familiar with this particular form of architectural expression, which, however, had only a small place in the typical Orissan style of architecture. Yet, it cannot be said that Telkupi borrowed from Orissa or that Orissa used the elements referred to above in imitation of Telkupi; for, the possibility of reflecting a common tradition is also there.

The potentiality of old architectural expressions of the adjoining District of Bankura has not been fully explored. During a short survey of a stretch of 10 miles along the Kasai I came across a number of images, mostly Jaina, lying on amorphous ruins of ancient temples. Only one temple was found preserved slightly above its *bāḍa*. The temple (pl. XL B), located in the village of Ambikanagar,[2] with pilasters on its *kanika*, partakes very closely of the character of the early group of Telkupi and the *pañchāyatana* temple of Budhpur.

[1] *J. N. Banerjea volume* (Calcutta, 1960), pp. 292-97.

[2] *Journ. Asiatic Society*, Letters, XXIV (1958), pp. 131 and 132.

Temples I, II and III (pls. XLI A and XLII A) of the group of four temples at Barakar[1] (District Burdwan), three temples (pl. XLI B) at Panrra (District Dhanbad) and the Lakshmī temple (XLII B) at Para (District Purulia) are lineal descendants of Temple 6 of Telkupi and shed a very welcome light on the further development of the style of Telkupi.

Temples I and II of Barakar, to judge from their close affinity with each other, are contemporaneous. The date of the construction of Temple II, the southern one, as gathered from an inscription, is A.D. 1461, which further increases the value of these temples. *Sapta-ratha* on plan on three sides, both have a pronouncedly projected frontal *rāhā*, in front of which was a *maṇḍapa*, now missing. The tradition of the earlier *upāna* still persists, but it is variegated into *sapta-ratha*. Over it is a narrow *pishṭa*, *sapta-ratha* on plan and relieved with five mouldings. The *pābhāga* has five mouldings. The *rathas* of the *jāṅgha* are no longer separated by recesses, though all of them, except *rāhā*, are embellished with a thin pilaster of a novel kind. Coiled by the tail of a *nāgī* above a set of *khurā* and inverted *khurā*, these pilasters are crowned by a fierce-looking grinning head above the crowning elements of a crudely fashioned *rekha*, the latter containing the upper part of the *nāgī*. The three *rāhās* have each a *rekha* miniature. The moulding of the *varaṇḍa*, which has below it inconspicuous mouldings acting as supports, is very pronounced, its projection being more than that of Temple 6 of Telkupi. The pilasters and trellis-pattern of the latter's *kāṇṭi* here have given place to atlantes (Temple I having the *rekha mastaka* at intervals), variously poised, in the attitude of supporting the conspicuously-projected bottom moulding of the *gaṇḍi*. These supporting figures also made their appearance on the carved *kāṇṭi* of Temple 6 (p. 19), but in stucco palimpsests which were added evidently at a date much later than that of the initial construction of the temple. Significant developments are introduced on the *gaṇḍi* which rises perpendicular to a great height and then takes abruptly a semicircular curve near the top, so that the *visama* is very narrow, much narrower than that of Telkupi. The *rāhā* of all the faces are embellished with a miniature *rekha*, from which projects a lion (the lion being on an elephant on the frontal *rāhā* of Temple II). But the most significant change is the total absence of *bhūmi-amlās*, so that all the *pagas*, except *rāhā*, are similarly composed with a succession of mouldings. This metamorphosis anticipates the *gaṇḍi* of the later *rekha* temples of Bengal, where the *rāhā* also is fashioned like other *pagas*. The crowning *amlā* has assumed a pronouncedly dwarfish appearance, the one of Temple I with a stunted *beki* being supported by a *kalaśa* and *amlā*, the latter placed above the top of the *rāhā*.

Temple III (pl. XLII A) of Barakar marks further development over Temples I and II. The mouldings of the *pābhāga* are arranged in such a way that the lower five project beyond the alignment of the upper three and present the appearance of a second *pishṭa* over the bottom one. The pilasters, with a base of *khurā* and

[1] Arch. Surv. Ind., VIII (Calcutta, 1878), pp. 150-53; *Journ. Ind. Soc. Oriental Art*, I (1933), pp. 124-28.

inverted *khurā*, of the *kanika* are of plainer variety and do not run to the entire height of the *jāṅgha*. But the most notable change here is the presence of a *bāndhanā*-like moulding on the *jāṅgha*. The *kāṇṭi* has no figures. The *gaṇḍi* is almost similar to that of Temples I and II, but the *rekha* miniature has lost that pronounced volume. The *bhūmi-amlās* are absent. The crowning *amlā* is further reduced in diameter.

With three elements in the *bāḍa*, three of the temples (XLI B) at Panrra[1] (9 miles north-west of Barakar) are *sapta-ratha* on plan. The *kanika*, *anuratha* and *anurāhā* of the *jāṅgha* are decorated with pilasters—oblong with a set of *khurā* and inverted *khurā* at the base and capital in two cases and round in the case of the third. The *kāṇṭi* over the *varaṇḍa* is present in all cases, that of only one relieved with figures, some obscene and others in the attitude of supporting the superstructure. All the *pagas* of the *gaṇḍi*, including *rāhā*, are composed of a series of mouldings, as in the late *rekha* temples of Bengal.

The Lakshmī temple (pl. XLII B) at Para[2] (12 miles south-west of Telkupi) is also *sapta-ratha* on plan. Its *pābhāga* with seven mouldings rests on a narrow *pishṭa*, the latter also relieved with mouldings. The *rāhās* of the *pābhāga* have, besides these mouldings, a *rekha* miniature. The *kanika*, *anuratha* and *anurāhā* of the *jāṅgha* have each a pilaster, round and entwined by a *nāga* (snake) in the case of the first and the last and oblong with carved panels in the case of the middle. The busts of these *nāgas* appear in the crowning *muṇḍis* of the pilasters. The panels made by pilasters in recess over the *varaṇḍa* is filled in with carved patterns. The *pagas* of the *gaṇḍi* is made of mouldings, but the curvilinear line is broken at intervals by conspicuously projected mouldings, similar to the one near the base of the *gaṇḍi* and marking stages in the *gaṇḍi*, each stage of the *rāhā* having a miniature *rekha* with sets of mouldings on either side.

[1] Arch. Surv. Ind., VIII (1878), pp. 155 and 156.
[2] *Ibid.*, pp. 162-66.

APPENDIX

BEGLAR'S DESCRIPTION OF TELKUPI[1]

About four miles north-east of this place, on the south bank of the Damuda river, is the village of Telkupi, containing, perhaps, the finest and largest number of temples within a small space that is to be found in the Chutia Nâgpur Circle in Bengal. They are in three groups, the largest being to the north by a little east of the village and on the brink of river; a second group close to the village and somewhat to its west, and a third group within the south-east end of the village. I begin with the first group.

No. 1, or the most northerly temple, consists of a single cell; it faces the south ; there is no emblem or figure over the entrance doorway ; the object of worship inside is a lingam. The floor of the cell is about two feet below the sill of the entrance, which is itself two feet below the present ground-level. The material is cut stone; workmanship plain, but good; no mortar has been used in bedding the stones, which are carefully set dry; there is not much ornamentation, such as there is consisting of plain lines and mouldings ; the upper portion of the temple is nearly entire.

No. 2 faces east. Lakshmi is sculptured over the entrance, with two elephants pouring water over her head. The floor within the cell is buried beneath accumulations of earth and sand, which rise to within six inches of the sill of the entrance; this itself is one and half feet below the present ground-level; the object of worship inside is a lingam; the upper portion of the temple is broken; in material and execution it resembles No. 1.

No. 3, similar to No. 2 but buried deeper under rubbish, the sill of the entrance being buried four feet below accumulated rubbish; the floor is buried deep, nearly six feet in earth and rubbish; object of worship inside a lingam ; it faces west; the top is gone.

No. 4 faces east; a lotus is sculptured over the entrance; the object of worship inside is a four-armed statue of Vishnu, in good preservation, with the shell, discus, etc. The temple is much ruined ; in material, execution, and other particulars it resembles the others.

No. 5 faces east, and is behind No 4; Ganeça over doorway; resembles the others in details; the top of the temple has disappeared.

No. 6 is a large temple, facing west; it consists at present of a sanctum, an antarala in the thickness of the front wall of the sanctum and the back wall of the mahamandapa, a mahamandapa, an ardhamandapa, and a portico. The sanctum with its tower roof is entire, but the inner roof of the sanctum, being the floor of the upper chamber, is broken; the chamber above the sanctum has no opening, and therefore is and always was, inaccessible; the roof of the sanctum (now broken) was formed of overlapping stones; the original architrave over the entrance no longer exists, having been replaced at some period by a plain one; this, too,failed, and others were successively put in, till, at this moment, there are four door frames, one within another, thus reducing the original width and height of the entrance considerably; the jambs which were afterwards put in are not all entire pillars, but are made up of miscellaneous fragments, put together so as to make up the required height.

The mahamandapa was roofed also by overlapping courses of stones ; the square corners were gradually rounded off by successive small portions, till it formed an octagon, over which the circular

[1] Reproduced from *Report of a Tour through the Bengal Provinces in 1872-73*, Arch. Surv. Ind., VIII (Calcutta, 1878), pp. 169-78. See above p. 6.

roof proper rested; the roof has long ago tumbled in, but the corners are yet intact, and the constructive expedient used may be seen in the photograph; the circular roof was further supported, as is done in several instances elsewhere, by four pillars, placed as a square in the centre of the mahamandapa; these pillars are quite plain; the material and execution of the portion external to the sanctum and antarala differ from those of the sanctum, being of plain, indeed coarsely-dressed, granite, while the sanctum is of finely cut and smoothed sandstone ; the line of junction, too, of the mahamandapa and of the sanctum is quite distinct, proving clearly that the mahamandapa is a subsequent addition, the original temple having consisted of the sanctum and its attached vestibule alone; which, far from having the manifestly unfinished appearance of the façades of the Barâkar temples, has, independently of the subsequently added mahamandapa, a finished façade, the portion over the entrance being provided with regular frieze, and cornice, and mouldings and sculpture, all which would necessarily be hidden by the roof and architraves of the later added mahamandapa.

Externally, the tower is adorned with sculpture and mouldings, carefully and finely cut in the stone itself. At some subsequent period the tower appears to have received externally a coat of plaster, in which was sculptured devices, ornaments, and figures different to that in the stone below, proving clearly that the original stone tower was not covered with plaster when first built. Over this coat of plaster was put on, at a still later period, a second coat, and on this was sculptured figures, ornaments, and devices differing from either of the previous ones. The ornamentation executed in the plaster coat resembles that used in the plaster coating put on the brick temple at Párá, and therefore presumably of the same age, that is, of the time of Mân Singh, to whom, therefore, I ascribe the extensive repairs and alterations executed in this temple, and in others of this group.

No. 7, a small temple, single cell, faces north ; over the entrance Ganeça; the object of worship inside is a two-armed statue, holding a lotus in each hand, being the usual form of statues of Aditya, or the Sun: he has a high head-dress, bound by a fillet, flying horizontally outwards at the sides; four subordinate figures on each side, and two flying figures at the two upper corners, complete the sculpture. The temple, in material and execution, resembles No. 1.

No. 8, is a large temple, facing east: this, like the others, once consisted of the cell alone, but has had a large and very massively built and heavily roofed mahamandapa added on afterwards, the junction being quite distinct. In style, also, the tower and the mahamandapa differ, the tower being plainly, but tastefully, ornamented with sculpture and mouldings, the other being quite plain; the figure of Ganeça is sculptured over the entrances both of the original sanctum and of the later mandapa; the temple therefore was, and has always been, Saivic.

The cell has an inner low roof, as usual, of overlapping stones ; the mahamandapa has a roof of overlapping stones also; the object of worship in the cell is a lingam.

The mahamandapa appears somewhat too large for the sanctum behind, and the apparent inequality is increased by the massive heavy style of the former contrasting with the lighter tower behind; altogether, the composition has not been so happily designed as it might have been, though it is probably better than the combination noticed in temple No. 6, the disproportion there being greater.

A wall of plain rough cut granite runs from the back of the temple No. 6 to the façade of No. 8, and is continued beyond the façade on the other side; this wall is pierced with a small true, arched opening ; the wall at the opening is raised higher than elsewhere, and the projecting high piece is curved on top, as is often done in buildings in Lower Bengal. The occurrence of the true arch proves the wall to be a post-Muhammadan addition ; and as it resembles in details of material and execution the mahamandapa of the temple, I regard both as of the same date, built most probably by, or in the time of, Raja Mân Singh.

No. 9 is a small temple, facing north; a lotus is sculptured over the entrance; the temple consists of only the cell or sanctum, which enshrines a four-armed Vaishnavic statue; the roof of the temple is very heavy, being plain pyramidal in form, cut up into few and massive steps, and resembling the roof of the temple of Kalyâneswari at Devisthan; the sculpture and lines of the doorway are very shallow, and quite unlike that of the other temples described: the shallowness I take as a proof of its late age. The enshrined statue inside does not face the door, but occupies the eastern side of the cell; either, therefore, the statue has been removed, or the entrance has been changed. As there is a small niche in the west wall, it is not improbable that this niche is the present representative of the old doorway, which once existed on this side; this would make the present entrance on the north a late alteration, an inference justified by its shallow carving; the roof of the temple internally is of overlapping stones.

No. 10 is a large temple, faces west, and consists of the sanctum and its attendant portico, vestibule, mandapa, etc. The mandapa had three entrances, of which the north one is now closed; a lotus is sculptured over the outer entrance, but the object of worship inside is a lingam; the sanctum is surmounted, not by the usual graceful tower, but by an almost straight-sided spire, the native ugliness of which is heightened by its surface being cut up into seven spaces by plain projecting bands. The roof of the mahamandapa is a low pyramid, like that of the Kalyâneswari temple, or of temple No. 9, divided in three steps by bands and recessed mouldings. The temple is apparently much more modern than the other temples here, except perhaps No. 9, and may date at earliest to the same period as the additions and alterations in the other temples noticed before, but is probably still later. The spire resembles the spire of the temples at Baijnâth.

No. 11 is a small temple, facing east; Ganeça sculptured over entrance; within, are an argha without the lingam, and a statue of Aditya, the last being evidently an intruder. In material, ornamentation, and execution the temple resembles No. 1. The upper part of the tower is broken.

No. 12 resembles No. 11; it faces east, and enshrines a lingam and argha; Ganeça over entrance.

No. 13 resembles Nos. 11 and 12; has Ganeça over the doorway, which faces west.

This is the last temple, still in tolerable order. Besides these, which may fairly be considered as standing, there are numerous ones, more or less ruined,some being broken down to the level of the roof of the sanctum, others still more, while of many a confused heap of cut stones is all that remains. There were still others whose only remains are a number of lingams, arghas, and cut stone in the bed of the river. One temple disappeared into the river in the interval between my first and my present visit to the place—a period of little over five years only.

It appears that the banks of the river extended up to, and beyond, a long line of rocks that now jut out in the bed of the river parallel to the line of bank, and a hundred yards off. The builders that chose the site of the temple appear evidently to have done their best in selecting what appeared a safe spot on the river banks, as the line of rocks must then have formed an indestructible natural revetment of the river face, but they did not reckon on the river cutting its way behind the invincible revetment, and rushing through their temples; they erred in not ascertaining, with all possible care, the highest flood-level of the river—an error but too common among the engineers even at this day. In ordinary years, the flood seldom reaches the top of the high banks, and inquiry, unless very carefully made, would fail to show that in certain years the flood rushes with mad fury, four feet deep, through the very court-yards, and into the cells of the temples on the highest spots, while the temples lower down are buried the whole depth of the entrance doorways.

Temple No. 10 is traditionally said to have been thus buried in sand almost up to the eaves of the tower roof, and the heaps now lying outside are pointed out as the identical sand dug out of the mandapa, the cell, and the courtyard of the temple. I made enquiries regarding the flood-level, but found

only one man in the village that was of sufficient age when it occurred, to remember it, and willing to inform me. I have heard engineers make disparaging comments on what they consider the excessive waterway given to the bridge over the Barâkar, a tributary of the Damuda, but let them enquire of old people regarding the flood of that year on which the calculations of the waterway of the bridge are based, and they will find that the bridge is none too large. If the modern pushing batch of young engineers, who have duly served through their "articles", were as particular in ascertaining the highest known floods of the rivers they presume to bridge, as the "old fogies" that designed the Barâkar bridge, we should hear of fewer bridges washed away every year. Throughout the length and breadth of Chutia Nâgpur and Bihâr (the Bihâr old district) I have, from personal enquiry, ascertained that year (I forget the year now) on records of the flood of which the Barâkar bridge waterway was calculated was a year of such a terrific flood, that even people who remember it will not, when desired to point out the highest flood-level, point to the flood mark of that year, but to the next highest. Let them, however, be asked point-blank about the flood of that year, and the inquirer will then see that his informant did not point out the highest known flood-level, from an impression that it was such a very rare occurrence as to be very unlikely to happen again ; but what *has* happened once may happen again, at however long an interval, and for works intended to be permanent should, if possible, be provided against.

Besides the temples, there are numerous miniature temples,—things that, if Buddhist, would be called votive stupas or votive chaityas, but being Brahmanical, must, I suppose, be called votive sivalas; some are miniature single-cell temples (solid of course), others are pillars, most probably sati monuments, and sculptured on one face with the lingam and argha, or other devices. None are inscribed.

One-half ruined temple now stands on the very brink of the perpendicular wall of clay, which here forms the river bank, and must tumble in next rains. In my last visit I saw some wells exposed by the river cutting away the earth on one face of it ; these wells were built of brick set without cement; at intervals bands of bricks set on edge formed the well ring, instead of being set on their beds as usual; in these bands the bricks were set with narrow intervals between them, and not touching at their inner edges. I was inclined to think that they were the foundations of temples, but am now of opinion they were wells, the rings of bricks on edge, set with narrow slits between them, being obviously meant to allow of a free percolation of water into the well; and although *now*, wells in the positions I saw would be superfluous, or rather absurd, they were perhaps not quite unnecessary when the river ran a hundred yards further off, and was difficult of approach by reason of the rocks, which rose from the bed and formed a revetment not easily descended.

Of the other groups of temples, the temple nearest to the group described is almost entire and in excellent order; the top of the tower is crowned as usual by the amalaka, over which rises an urn-shaped stone finial, as in the temples at Barâkar; this temple is deserted. Lakshmi, with elephants pouring water over her, is sculptured over the entrance, and in the interior is a finely executed statue.

To the right and about 1,000 feet south is another temple, also with Lakshmi over the entrance; a four-armed statue of Vishnu is enshrined in the sanctum.

About a quarter mile east of this, another temple, also single-cell, faces north, and has sculptured over the entrance a figure seated, with an elephant raising his trunk over the figure's head; it is difficult to tell whether the figure is male or female; it holds a lotus in one hand; the statue inside is of Vishnu, four-armed, in the Narasinha incarnation.

There is, besides these, a broken temple of Vishnu Chaturbhuj. This temple is valuable, from having lost its front, while the other parts are to a great extent almost uninjured, and therefore capable of illustrating effectually the constructive features of this class of temples. See photograph.

Two temples and several statues stand in the east end of the village, not worth detailed description.

Besides these, there are, further south, several detached temples; one of Vishnu or Siva, and close to it a temple to Buddha, with the ruins of a large monastery, in the shape of a large brick mound, close to it : this is, I believe, the only Buddhist temple in the place; it may, however, be Jain, for the sculpture over the entrance, the only clue now visible as to its purpose, is too small and too weather-beaten to show distinctly whether it is, or is not, Jain.

Near these, but standing by itself, on and near a somewhat large mound, is a temple that appears to have been once larger; the entrance of the temple is profusely ornamented with minute sculpture; there are four lines of figures on each side; the first row or line consists of the incarnations of Vishnu, the next of bearded sages, the third of obscene figures, most probably scenes from Krishna's life; the last row is of fancy animals; the temple was clearly Vaishnavic, and Krishna is sculptured over the entrance ; he is represented seated on a throne or seat, one leg resting on the ground, the other tucked up and doubled in front, as in sitting cross-legged.

There are, besides these remains, numerous mounds, both of brick and stone, but more of brick; it appears that such brick temples as once existed have all tumbled down, as not one is now standing; some of the mounds are more than 25 feet high ; there are also numerous tanks.

Tradition says that the temples here were all built by mahajans or merchants, not by Rájás, and this confirms my inference that the place, as before suggested, rose to importance because it lay on one of the great traffic lines, and at a principal obstacle, *viz.*, the Damuda river.

There are no inscriptions; only two characters were found after much fruitless search—these probably date to the tenth century.

Telkupi is traditionally said to be so named from the circumstance that Rájá Vikramâditya used to come here to rub oil (tel) on his body previous to bathing in the Chhátá Pokhar at Dulmi; natives of Lower Bengal and of these parts, in short of the whole Bengali-speaking districts, invariably rub oil on their bodies previous to bathing; but though the Chhátá Pokhar at Dulmi is nearly 80 miles distant, that does not seem to have ever been looked upon as any way rendering the story ridiculous; however the name may be derived, the place is now, and probably always has been, considered particularly holy, especially by the aboriginal Sântals.

A favourite national song describes in plain, but obscene, language how young girls come here during the great annual mêla, and permit the improper attentions of unknown young men; Colonel Dalton, in describing the customs of the aboriginal tribes in his province, has noticed the improper freedom permitted to young girls before their marriage, but he has not, I believe, noticed the custom, which I was assured by the Sântals themselves (not alone of the vicinity, but even of districts south of Puralya) prevails; this custom is nothing less than a modification of the Babylonian mylitta; every young Sântal woman *must*, I was told (and I was particular in asking), once in her life before marriage permit the improper intimacy of a man, and this place, "Telkupi ghât", as the song has it, is the great place where such improprieties are especially practised.

GLOSSARY OF TERMS

**amlā*, gadrooned or fluted oblate spheroid, resembling an *āmalaka* (*Emblic Myrobalan*) fruit, above the *beki* of a temple; *bhūmi-amlā*, similar member, demarcating one set of mouldings, forming a *bhūmi* (horizontal division of the *kanika-paga* of the *gaṇḍi* of a *rekha* temple), from another.

aṅga-śikhara, representation of a *rekha* temple on the body of a *gaṇḍi*.

āṅgula, 'finger', width of a finger in the measurement of a temple.

**anurāhā*, the projection next to the *rāhā* (central projection) in *sapta-ratha* and *nava-ratha* temples.

**anuratha*, the projection next to the *kanika-paga* in *pañcha-ratha*, *sapta-ratha* and *nava-ratha* temples.

arghya-paṭṭa, stone slab in the centre of which a *liṅga* is fixed. It has a projected channel to drain out the water which is poured over the *liṅga*.

āyudha, weapon, implement, attribute in the hands of a deity.

**bāḍa*, 'wall', vertical portion of the wall below the spire of a temple.

**bāndhanā*, 'bond', moulding (single or multiple) between two *jāṅghas* of a temple.

**beki*, *beka*, 'neck', cylindrical member immediately above the *gaṇḍi* and just below the *amlā*.

**bhūmi*, storey, stage, horizontal division of the *gaṇḍi*; *bhūmi-varaṇḍis*, mouldings of the *bhūmi*; *bhūmi-amlā*, see *amlā*.

chaitya-window motif, ornamental motif resembling the front window of a Buddhist *chaitya*-hall (sanctuary).

chakra, wheel.

chāmara, fly-whisk or fan, made of the tail-hair of a yak.

chhajjā, projecting member serving the purpose of eaves.

deul, general name for a temple as a whole. When used singly, it refers to the santuary, as distinguished from the porch or festive hall.

dochālā, ridged roof with two sloping surfaces.

**gaṇḍi*, 'trunk', curvilinear spire or pyramidal roof above the *bāḍa* and below the *mastaka* of a temple.

garbha, interior of the sanctum.

**garbha-muda*, lowest ceiling of a sanctuary.

hāra, neck-string.

**jagamohana*, hall in front of the sanctum, usually a *piḍā deul*.

jālī, any perforated or honeycombed pattern.

**jāṅgha*, 'shin', vertical portion of the *bāḍa* between the mouldings; *tala-jāṅgha*, the lower one between the *pābhāga* and *bāndhanā* mouldings ; *upar jāṅgha*, the upper one between the *bāndhanā* and *varaṇḍa* mouldings.

jaṭā-mukuṭa, a sort of crown made up of matted locks of hair.

kalaśa, 'water-pot', pitcher-shaped member in the finial of a temple.

**kaṇi*, moulding of angular profile.

**kanika*, *kanika-paga*, corner segment of a temple.

**kāṇṭi* (also called *kāṇṭhi*), recess between mouldings.

kapāla, skull-cup.

karaṇḍa-mukuṭa, conical crown resembling a pile of globular bowls.

**khākharā*, semi-cylindrical member resembling the fruit *kakhāru* (pumpkin gourd).

**khākharā-muṇḍi*, miniature representation of a *khākharā* temple as an ornamental motif.

**khapuri*, 'skull', flattish bell-shaped member above the *amlā* in the finial of a temple.

**khurā*, moulding of a somewhat S-shaped profile.

kīrti-mukha, **rāhu-mukha*, decorative motif, showing the grinning face of a lion, from the mouth of which often issue beaded tassels.

**kumbha*, vase, moulding with the profile of a *khumba*.

kuṇḍala, ear-ring.

laḍḍuka, kind of ball-shaped sweetmeat.

lakuṭa, staff.

lalitāsana, sitting posture, in which one leg, bent, rests flat on the seat, while the other is pendant.

**latā-kāma*, ornamental carving simulating a creeper.

mahāmaṇḍapa, large porch in front of a temple.

makara, a fabulous creature, with the head of a crocodile and the body of either a fish or beast.

maṇḍapa, hall, porch.

**mastaka*, 'head', crowning elements above the *gaṇḍi*.

mṛidaṅga, drum with tapering ends, an accompaniment to devotional music. The body, made of burnt clay, is covered with thin strips of leather lacings.

**muda*, ceiling.

**muhāṇṭi*, fillet at the base of the *khurā*, *piḍā*, *khapuri* or *khākharā*.

mukuṭa, crown.

muṇḍa-mālā, garland of heads.

**muṇḍi*, miniature temple, carved on wall as a decorative motif.

nāga, serpent, fabulous creature, half-man and half-serpent. Its female counterpart is known as *nāgī*.

**nāga-bandhi*, decorative motif composed of two or more entwining *nāgas* or *nāgīs*.

nava-grahas, nine planetary deities. For their names see p. 31.

**nava-ratha*, see *ratha*.

nāyikā, female figures in various poses and actions on the walls of a temple.

**noli*, moulding with a semicircular profile, torus.

**pābhāga*, division corresponding to foot, a set of mouldings constituting the lowest part of the *bāḍa* of a temple.

paḍma-dhvaja, staff crowned by a lotus.

**paḍma-pākhuḍā*, 'lotus-petals'.

**paga*, see *ratha*.

**pañchāṅga bāḍa*, *bāḍa* with five components, namely, *pābhāga*, *tala jāṅgha*, *bāndhanā*, *upar jāṅgha* and *varaṇḍa*.

**pañcha-ratha*, see *ratha*.

pañchāyatana, a group of five temples arranged in a quincunx.

pārśva-devatā, accessory deities, occupying the exterior niches of the central projections of a sanctuary.

**paṭā*, fillet-like moulding.

**piḍā*, 'wooden seat', projecting member constituting the pyramidal roof of a porch.

**piḍā deul*, temple of which the roof is made of *piḍās* in steps.

**piḍā-muṇḍi*, miniature representation of a *piḍā deul* as an ornamental motif.

**pishṭa*, stylobate, platform.

**rāhā*, central projection.

**rāhu-mukha*, see *kīrti-mukha*.

**ratha, paga*, segment produced on the outer face of a temple which has been subjected to projection ; *tri-ratha*, temple with a central exterior projection, the latter dividing the wall into three *rathas*, the two flanking the central being on the same plane. Temples with five, seven and nine such *rathas* on each face, the result of the increase in the projections, are respectively known as *pañcha-ratha*, *sapta-ratha* and *nava-ratha*.

**ratna-muda*, ceiling of the chamber above *garbha-muda*.

ratnopavīta, see *upavīta*.

**rekha deul*, order of temple characterized by a curvilinear spire which presents the appearance of a continuous line (*rekhā*).

sama-pāda, standing posture, in which both the legs are firm and erect without any bend.

**sapta-ratha*, see *ratha*.

sarpa-aṅgada, armlets made of snakes.

sarpa-nūpura, anklets made of snakes.

śāsana-devī, semi-divine female attendant of a Tīrthaṅkara.

śikhara, spire.

śilpin, architect, sculptor, artist.

**śrī*, bell-shaped member in the finial of a *piḍā deul*.

sukhāsana (also known as *mahārājalīlā*) sitting pasture, in which one knee, with leg bent, rests flat on the seat, while the other knee is raised upwards.

śūla, spear, trident.

**ṭāṅku*, triangular or semicircular projections on the mouldings.

tarpaṇa-mudrā, hand-pose indicative of offering libations of water. In this *mudrā* both the palms, with fingers pointing downward, are exposed to the observer.

Tīrthaṅkara, deified Jaina prophet.

**tri-pāṭi*, upper part of a *beki* which has three facets.

**tri-ratha*, see *ratha*.

**tryaṅga bāḍa*, *bāḍa* with three divisions, namely *pābhāga*, *jāṅgha* and *varaṇḍa*.

upāna, low plinth of a temple.

**upa-paga*, minor projection.

upavīta, sacred thread worn across the chest and shoulder; *ratnopavīta*, bejewelled *upavīta*.

vaijayantī-mālā, long garland or bejewelled necklace peculiar to Vishṇu.

vara-mudrā, hand-pose indicative of conferring boon. The hand showing this *mudrā* is pendent with its palm outward and fingers all stretched.

**varaṇḍa* (also written as *baraṇḍa*), moulding (single or multiple) forming the topmost element of the *bāḍa* of a temple.

vidyādhara, garland-bearing and flower-throwing semi-divine attendant of a deity.

vīṇā, a kind of stringed musical instrument.

**virāla* (Sanskrit *vyāla*), a rampant lion springing on a crouchant elephant or on a demonish human figure.

triśūla, trident.

**visama*, topmost part of the *gaṇḍi*, above the uppermost *bhūmi*.

viśva-padma, a lotus with two rows of petals, one set rising and the other drooping.

vyākhyāna-mudrā, hand-pose indicative of preaching.

*Chiefly from the terminology of Orissan temple-architecture, but useful in the description of temples of other regions as well.

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Padma-Purāṇa, 23, 48
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varaṇḍa, 17, 18, 19, 20, 21, 22, 24, 26, 28, 29, 30, 32, 34, 37, 39, 41, 43, 52, 53, 54, 56, 57, 58, 59; with a projected band, 18; with a single *khurā*-shaped moulding, 17, 18, 20, 26, 28, 29, 34, 39, 43, 53, 56, 57; with two bands, 22-23; with three mouldings, 21, 24
Varendrī, 1
Vāruṇī, 4; -pūjā, 4
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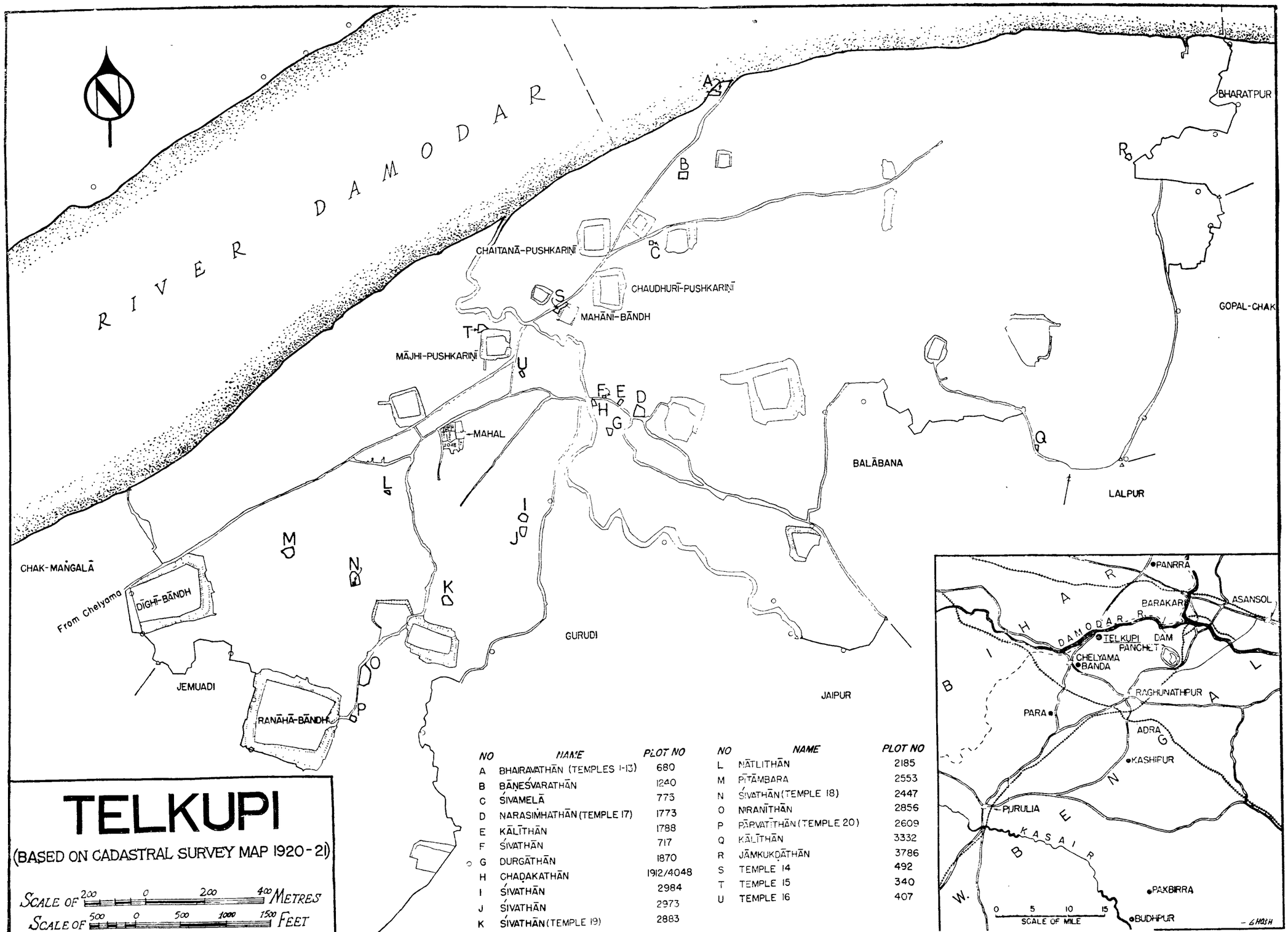
Vikramâditya, 64
vīṇā, 48
Vírá, 6
virāla, 8
visama, 19, 26, 28, 29, 35, 53, 54, 55, 58; with *paga*-divisions, 19, 29, 35, 53; without *paga*-divisions, 28, 53, 54
Vishṇu, Vishnu, 14, 16, 17, 23, 41, 45, 47, 48, 51, 60, 63, 64, pls. XV A and XXXV A
Viśvakarmā, 5
viśva-padma, 31
vyākhyāna-mudrā, 40

window, perforated, simulating an eight-petalled lotus, 20

PLATE I



TELKUPI

(BASED ON CADASTRAL SURVEY MAP 1920-21)

SCALE OF 200 0 200 400 METRES

SCALE OF 500 0 500 1000 1500 FEET

NO	NAME	PLOT NO
A	BHAIRAVATHĀN (TEMPLES 1-13)	680
B	BĀṆEŚVARATHĀN	1240
C	ŚIVAMELĀ	775
D	NARASIṀHATHĀN (TEMPLE 17)	1773
E	KĀLĪTHĀN	1788
F	ŚIVATHĀN	717
G	DURGĀTHĀN	1870
H	CHAḌAKATHĀN	1912/4048
I	ŚIVATHĀN	2984
J	ŚIVATHĀN	2973
K	ŚIVATHĀN (TEMPLE 19)	2883

NO	NAME	PLOT NO
L	NĀTLITHĀN	2185
M	PĪTĀṀBARA	2553
N	ŚIVATHĀN (TEMPLE 18)	2447
O	NIRAṆĪTHĀN	2856
P	PĀRVATĪTHĀN (TEMPLE 20)	2609
Q	KĀLĪTHĀN	3332
R	JĀṀKUKḌĀTHĀN	3786
S	TEMPLE 14	492
T	TEMPLE 15	340
U	TEMPLE 16	407

PLATES

(I—XLIII)

PLATE II

Temples 2, 3, 4 and 5 at Bhairavathān. All these *rekha* temples are without any porch. The Damodar in the background. (Beglar's photograph, 1872-73)

See pages 17 and 18

2
3
4

6
8
7
10
4
3

PLATE III

Temples 3, 4, 6, 7, 8 and 10 at Bhairavathān. These *rekha* temples are in three groups, close to one another: (a) Temples 3 and 4 (Temples 2 and 5 of pl. II had disappeared); (b) Temples 6, 7 and 8 surrounded by a compound-wall; and (c) Temple 10 (on the extreme sinister) with a flat-roofed kitchen in its foreground. Votive *rekha* miniature in the foreground. (Bloch's photograph, 1903)

See pages 17-25 and 50

PLATE IV

Temples 4, 6, 8, 10, 11, 12 and 13 at Bhairavathān. Temples 4, 11, 12 and 13 in ruins. Observe three mouldings below *kāṇṭi* on *rāhā* of Temple 12. (Bloch's photograph, 1903)

See pages 17-26 and 55

4
11
12
6
8

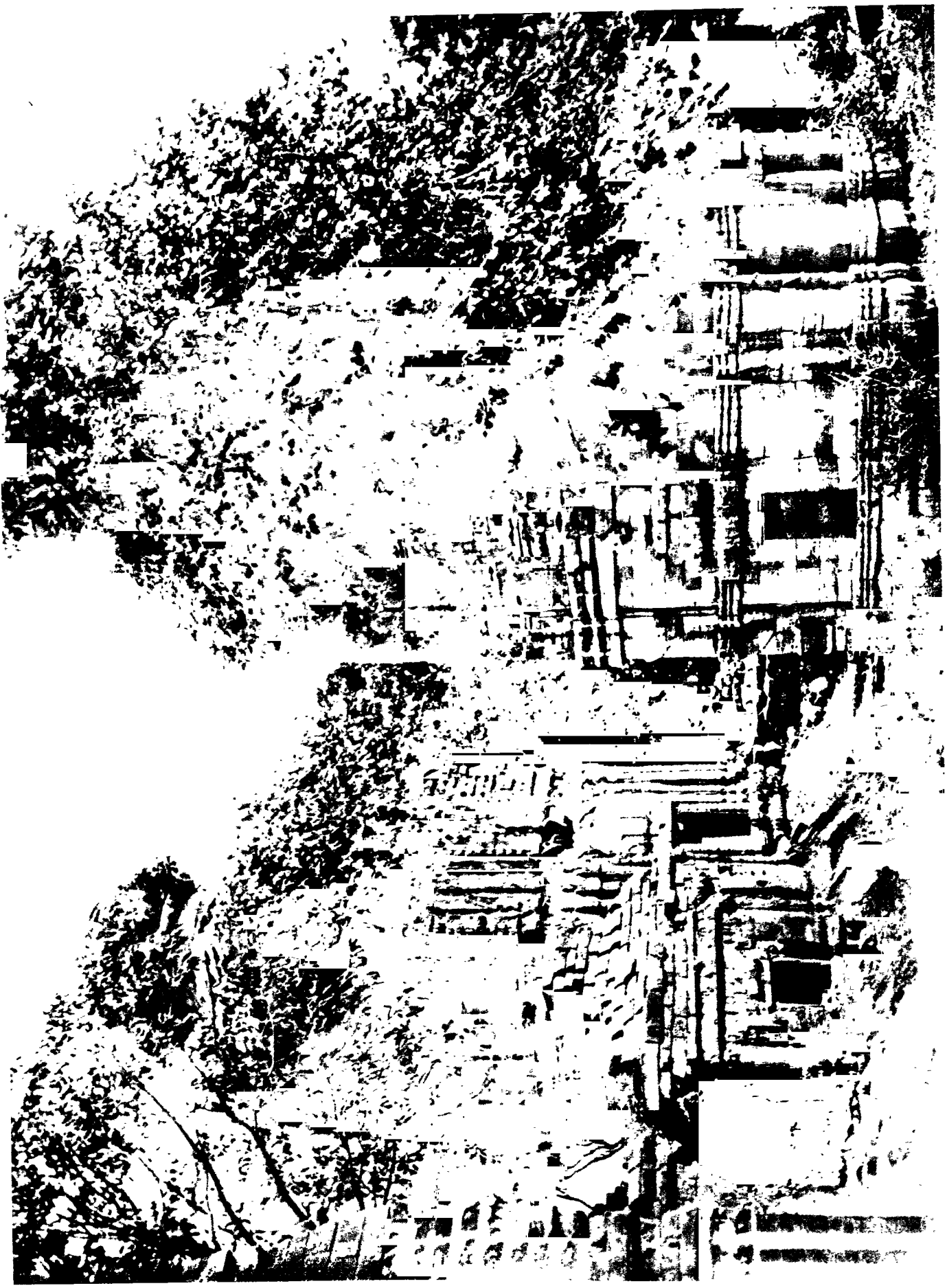


PLATE V

Small part of Temple 7 (dexter), Temple 6 (centre) and Temple 8 (sinister). Ruined porch of Temple 6 is visible near Temple 7. *Bāḍa* of Temple 8 is of the later Orissan type. (Beglar's photograph, 1872-73)

See pages 18-22

PLATE VI

Temple 6, north face. Observe *nava-ratha* plan, *tryaṅga bāḍa*, *rekha śikhara* on *rāhā* of *bāḍa*, recess between *bāḍa* and *gaṇḍi* filled in with figures in plaster and short and thick *āmalaka*. The gate of compound-wall is visible on the dexter, while ruins of porch are on the sinister. (Beglar's photograph, 1872-73)

See pages 18, 19, 22 and 55

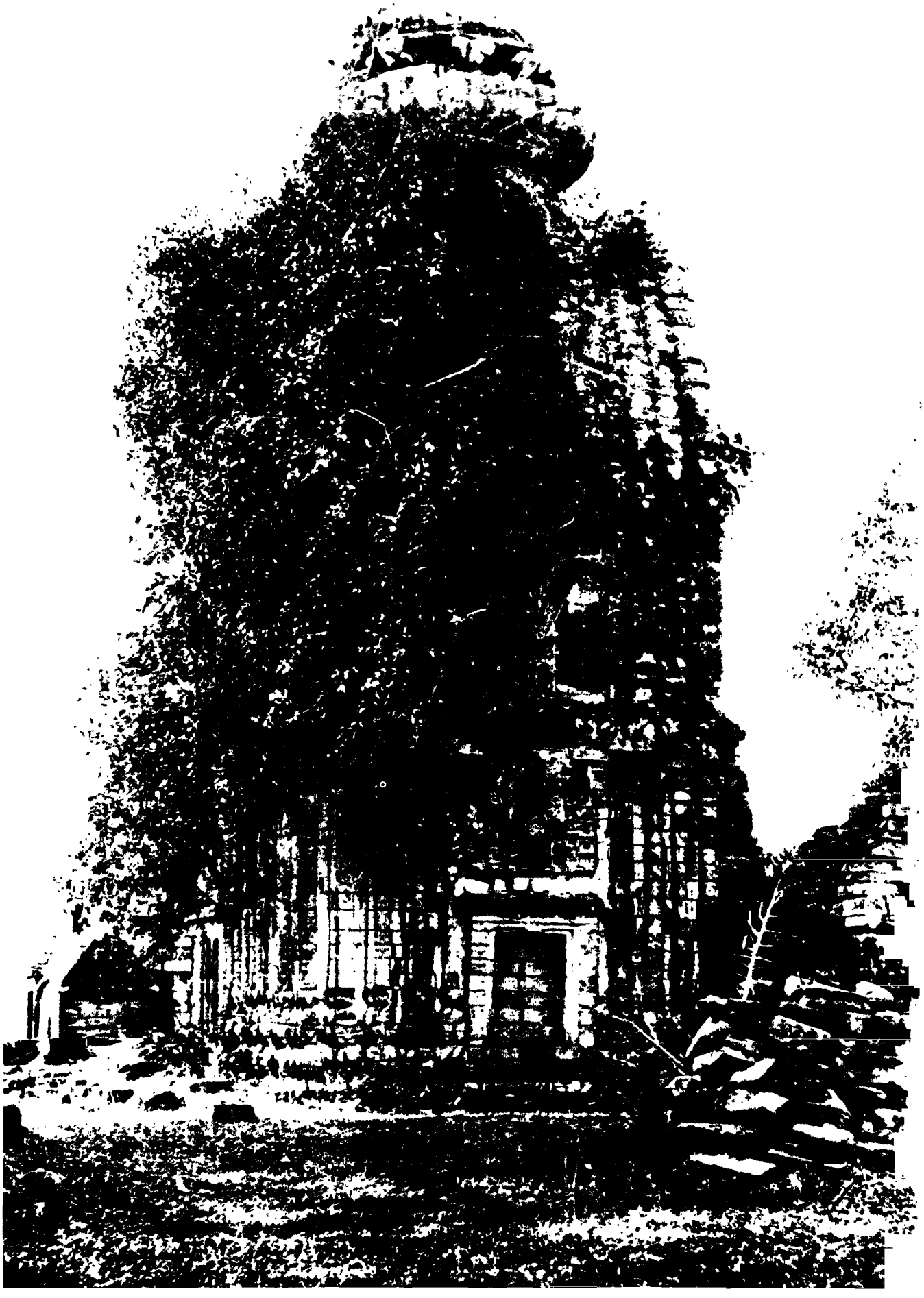


PLATE VII

Temple 6, with ruins of porch in front, and upper part of Temple 10 (sinister). Observe recessed *kāṇṭi* between *bāḍa* and *gaṇḍi*, seven *bhūmis* of *gaṇḍi* with circular *bhūmi-amlās*, heavy *aṅga-śikhara* with niche on *rāhā* of *gaṇḍi* and *visama* with elaborate *paga*-divisions. (Beglar's photograph, 1872-73)

See pages 18, 19, 23-25 and 55

PLATE VIII

Another view of Temple 6 with ruined porch in front. (Bloch's photograph, 1903)

See pages 18, 19 and 55

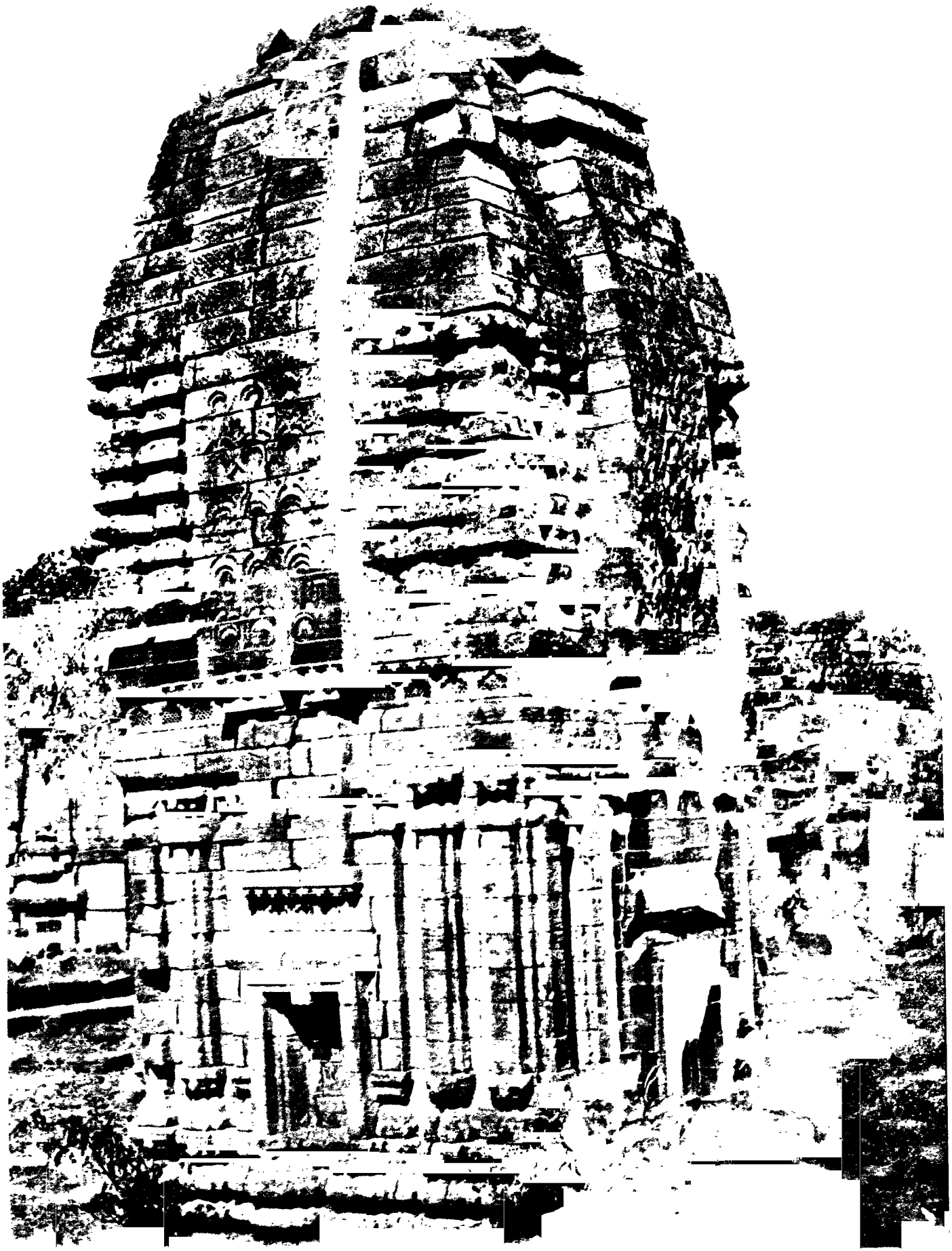


PLATE IX

Temple 7, with Temple 5 in dexter background and Temples 2 and 3 (merged together) in sinister background. Observe *tryaṅga bāḍa* of Temple 7 with pronounced pilasters on *jāṅgha* of *kanika pagas*, *muṇḍis* of *rāhās* reaching top of *varaṇḍa*, recess between *bāḍa* and *gaṇḍi* and low reliefs of *chaitya*-windows on *rāhā* of *gaṇḍi*. The curvature of *gaṇḍi* was disturbed during restoration. (Beglar's photograph, 1872-73)

See pages 17-20 and 54

PLATE X

A

Temple 8, with fallen stones of Temple 6 in foreground of sinister corner. Observe *piḍā-muṇḍi* on *bāḍa* of *jagamohana* of *piḍā* order. (Eastern Circle photograph, 1960)

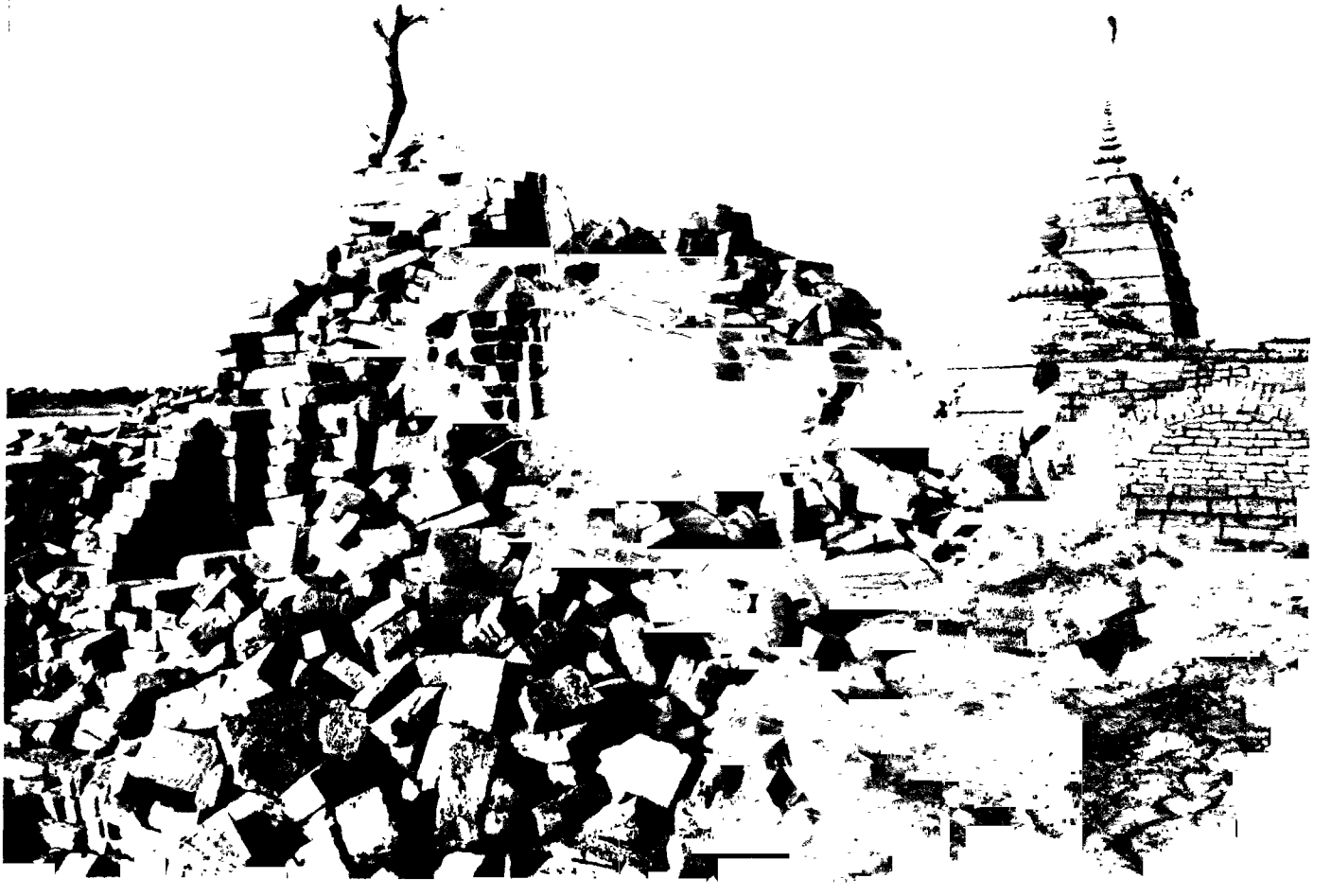
B

Temple 10 (background) and ruins of Temple 8. Back walls of *deul* of Temple 8 is reduced to heaps of stone slabs. (Eastern Circle photograph, 1960)

See pages 20-25

A

B



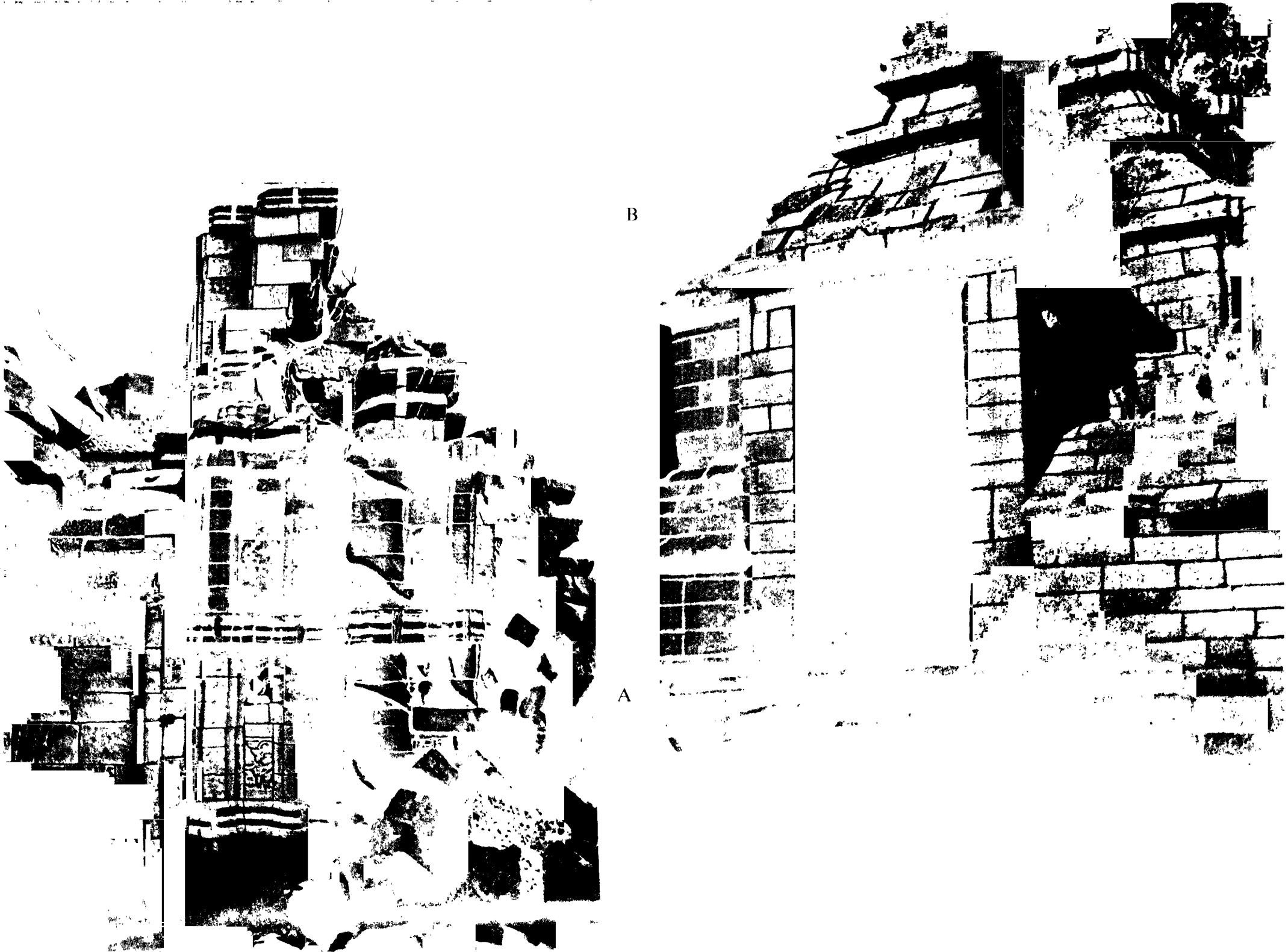

B
A

PLATE XI

A

Temple 8, partial view showing junction of *rekha* and *piḍā*. Observe fivefold division of *bāḍa*, *virāla* and erotic figures packed together in lower *jāṅgha* and *nāga*-decoration on pilasters of the *deul*. (Eastern Circle photograph, 1960)

B

Temple 8, facade of porch. Observe *ṭāṅkus* on lower edges of large sloping *piḍās* and *āmalaka* immediately above *beki*. Compound-wall of Temple 10 touches walls of doorway of porch. (Beglar's photograph, 1872-73)

See pages 20-22

PLATE XII

A

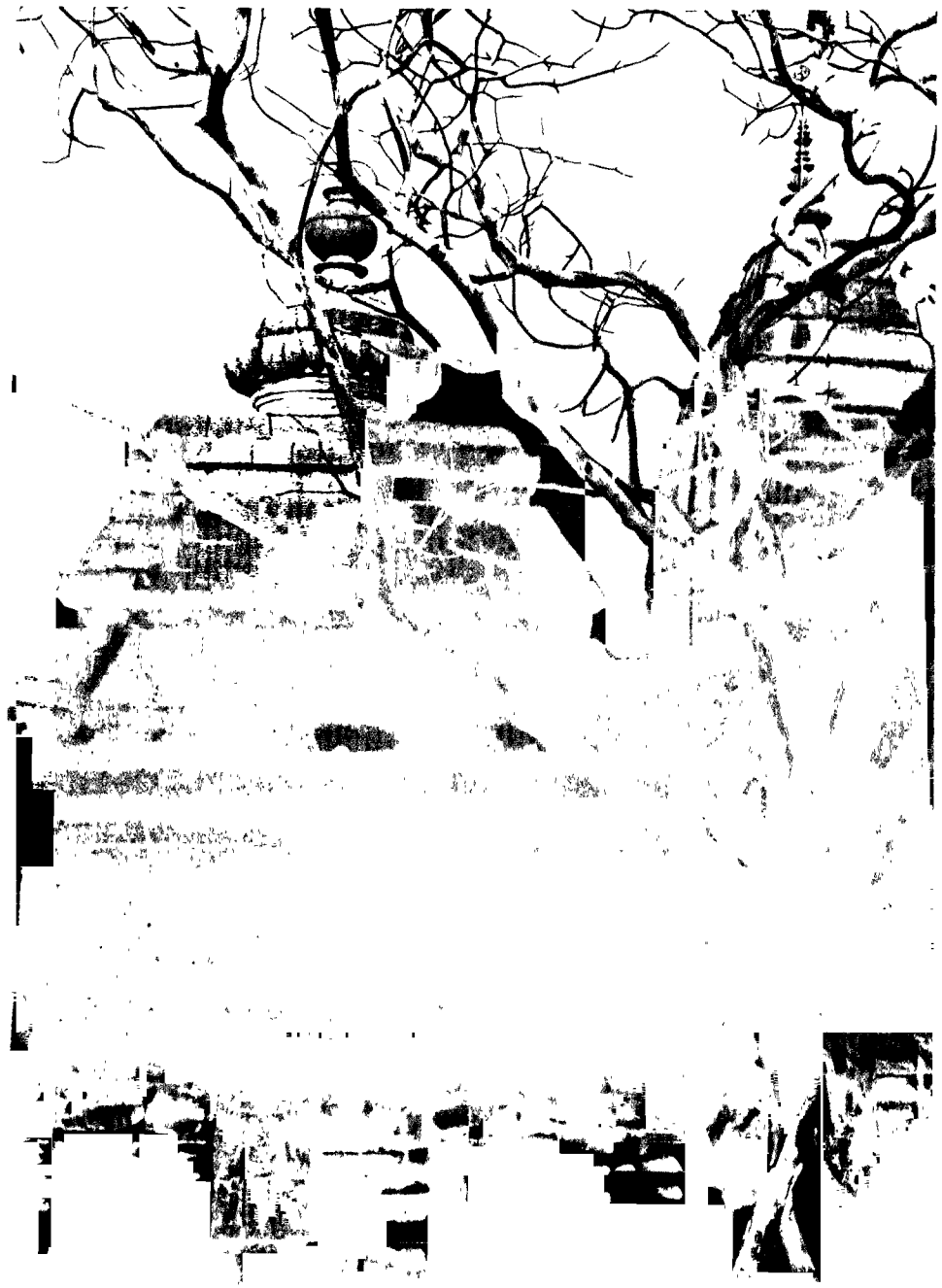
Temple 9 of *piḍā* order and partial view of Temple 10 (sinister). Observe large *piḍās* with sloping sides and absence of *śrī* in *mastaka* which consists of *beki*, *āmlaka*, *khapuri* and *kalaśa*. The image shown against *bāḍa* was within sanctum. (Eastern Circle photograph, 1960)

B

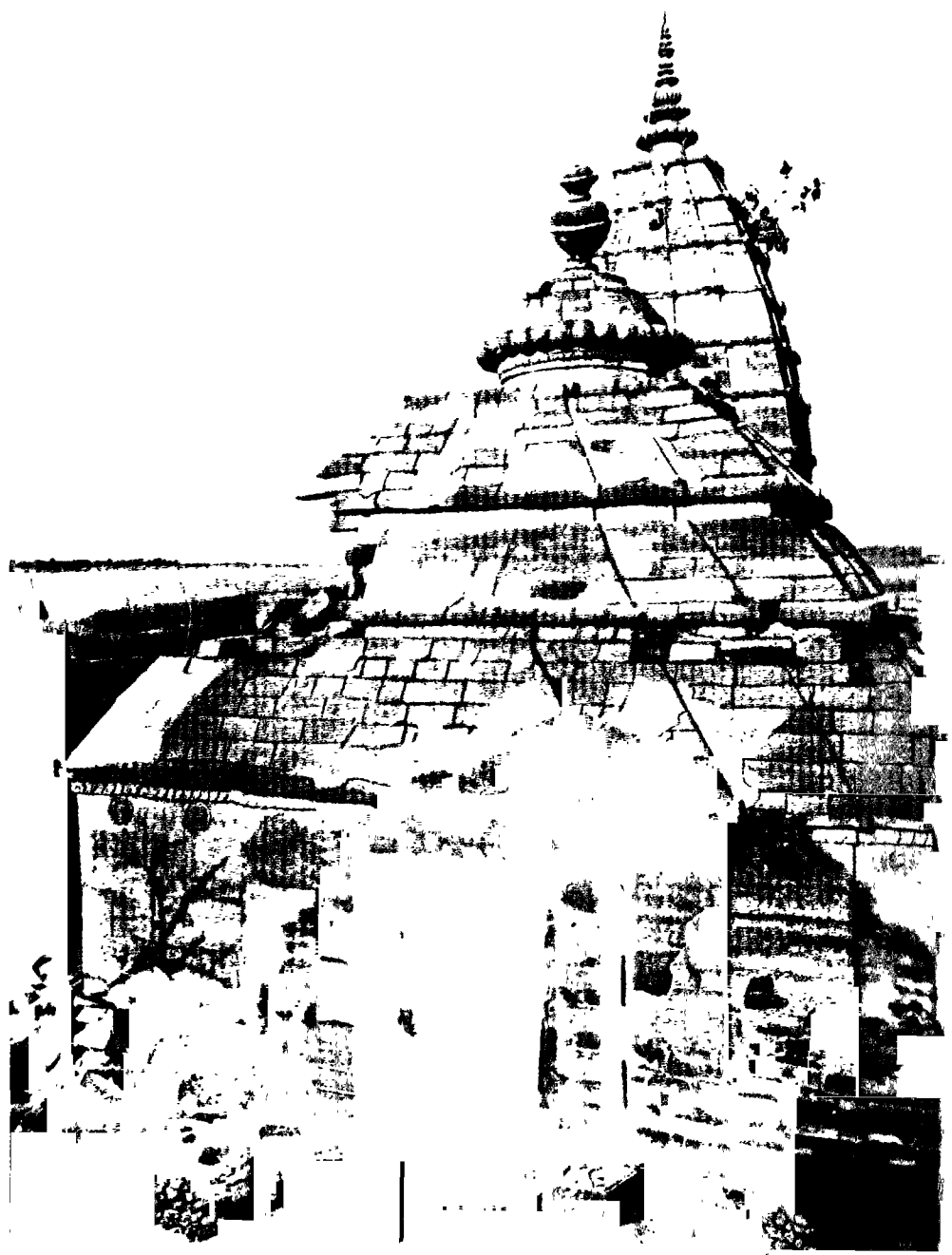
Temple 10 with porch in front. The *mastaka* of *rekha deul* is narrow. Pyramidal porch is similar to Temple 9, but *āmalaka* is comparatively thin. (Eastern Circle photograph, 1960)

See pages 22-24

A



B



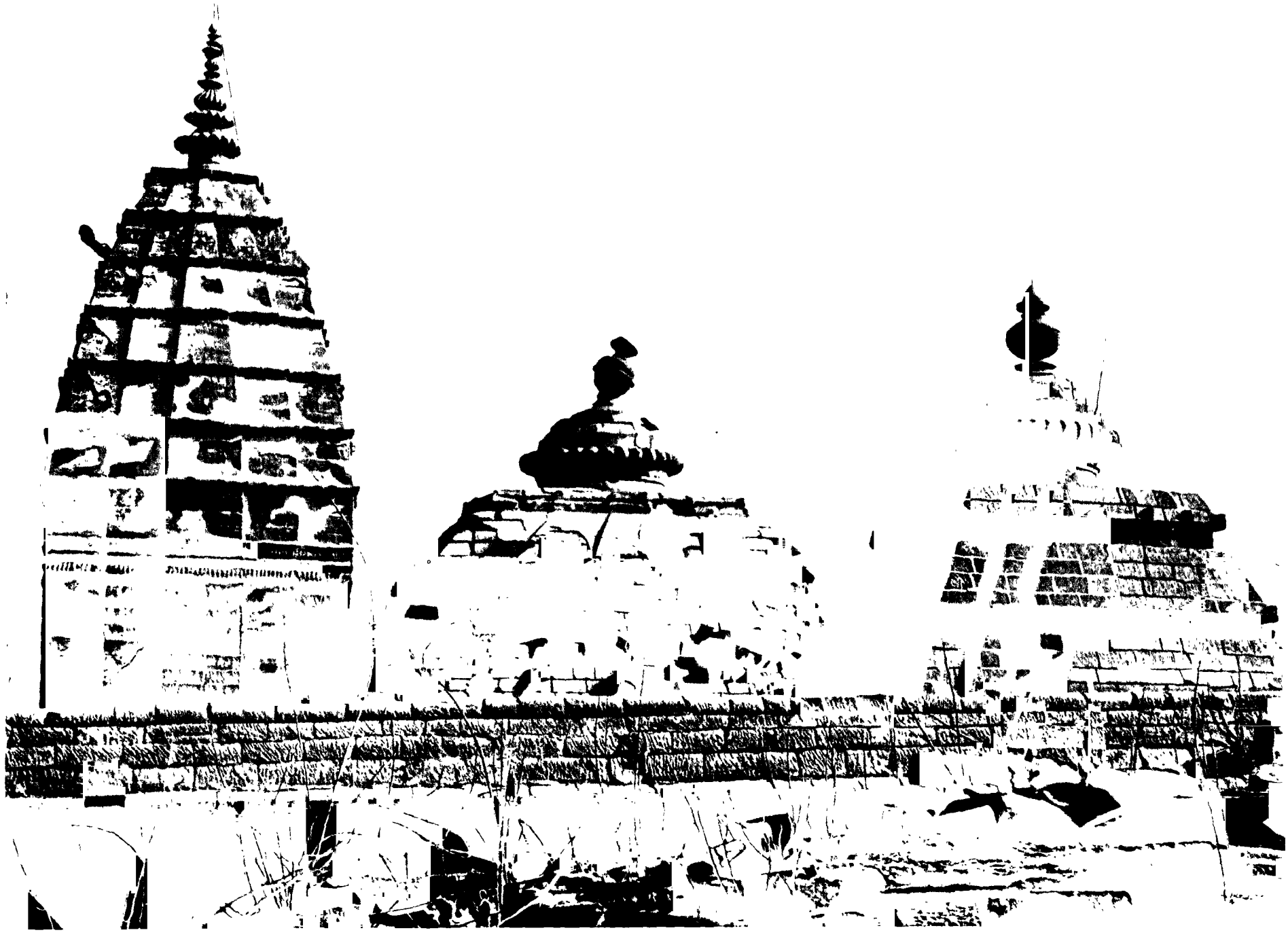


PLATE XIII

General view of Temples 9 (sinister) and 10 (dexter). The complex is surrounded by a compound-wall. (Eastern Circle photograph, 1960)

See pages 22-24

PLATE XIV

A

Temple 10 with porch. Observe mouldings and jumping lion on *gaṇḍi* of *deul*. (Eastern Circle photograph, 1960)

B

Temple 10, lower portion, and part of porch. Observe *pañchāṅga bāḍa* with *jālī* in *rāhā* of lower *jāṅgha*. (Eastern Circle photograph, 1960)

See pages 23 and 24

B

A

A

B

C

PLATE XV

A

Temple 9, Vishṇu. (Eastern Circle photograph, 1960)

B

Temple 10, Andhakāsura-vadha-mūrti inside porch. (Eastern Circle photograph, 1960)

C

Temple 10. Ambikā inside porch. (Eastern Circle photograph, 1960)

See pages 23 and 25

PLATE XVI

Temple 12, east and north faces. Observe pronounced projection of frontal *rāhā* accommodating narrow vestibule, *tryaṅga bāḍa*, pilasters on *jāṅgha*, recess between *bāḍa* and *gaṇḍi*, niche in frontal *rāhā* of *gaṇḍi* and circular *bhūmi-amlās* crowning a set of three *bhūmi-varaṇḍis*. (Beglar's photograph, 1872-73)

See pages 25, 26 and 55

A

C

B

D

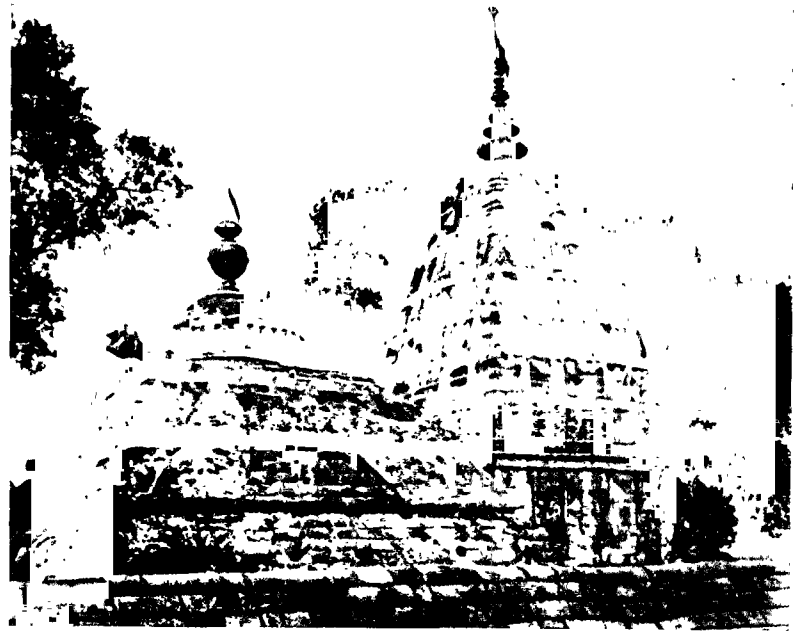


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PLATE XVII

A

Temple 8 and gate (dexter) of compound-wall. Lower portion of *pañchāṅga bāḍa* of *deul* is visible below branches of a tree. Pyramidal porch is surmounted by *beki*, *āmalaka* and *khapuri*. (Bose's photograph, 1929)

B

Temples 8 (foreground) with porch, 6 and 10 (sinister). Lower portion of Temple 10 is covered by kitchen. (Misra's photograph, before 1957)

C

Village of Telkupi. Observe linear huts, each with a curvilinear roof. (Bose's photograph, 1929)

D

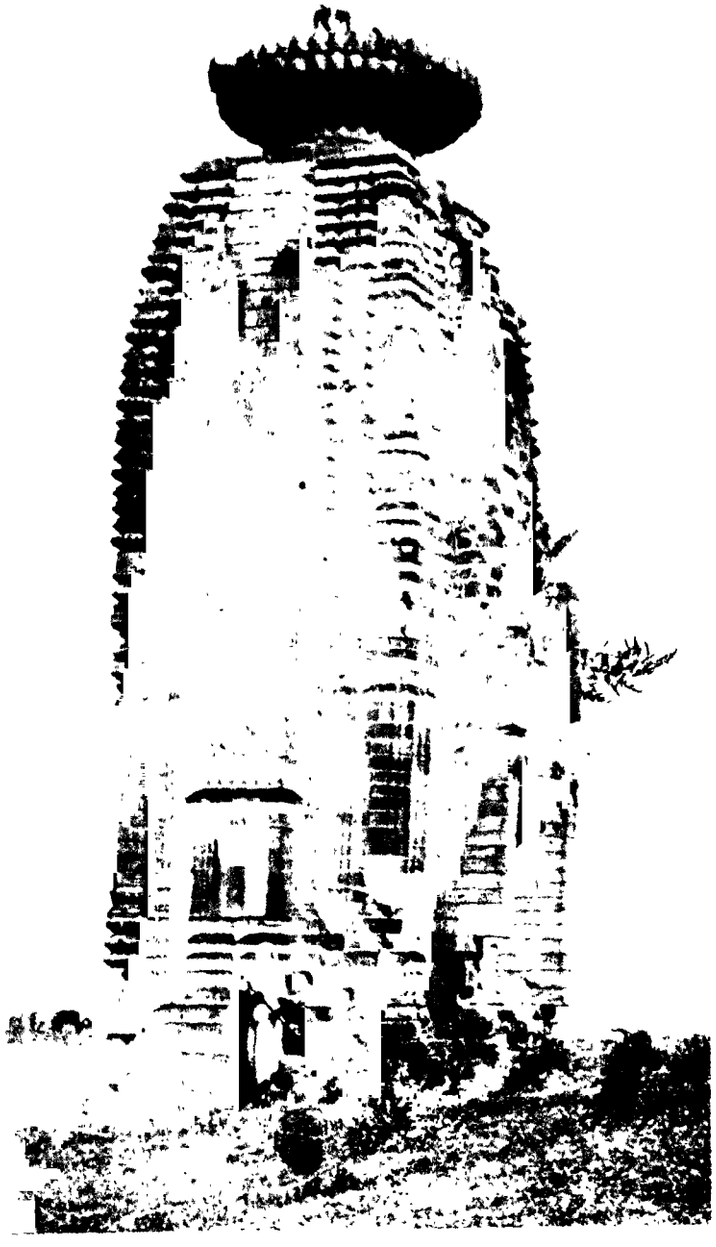
Temple 10, upper part. Observe jumping lion above uppermost *piḍā*, thin *āmalaka* and thick *khapuri* of porch. Compound-wall partly visible in the foreground. (Bose's photograph, 1929)

See pages 20-22, 18-25, 1 and 23-24

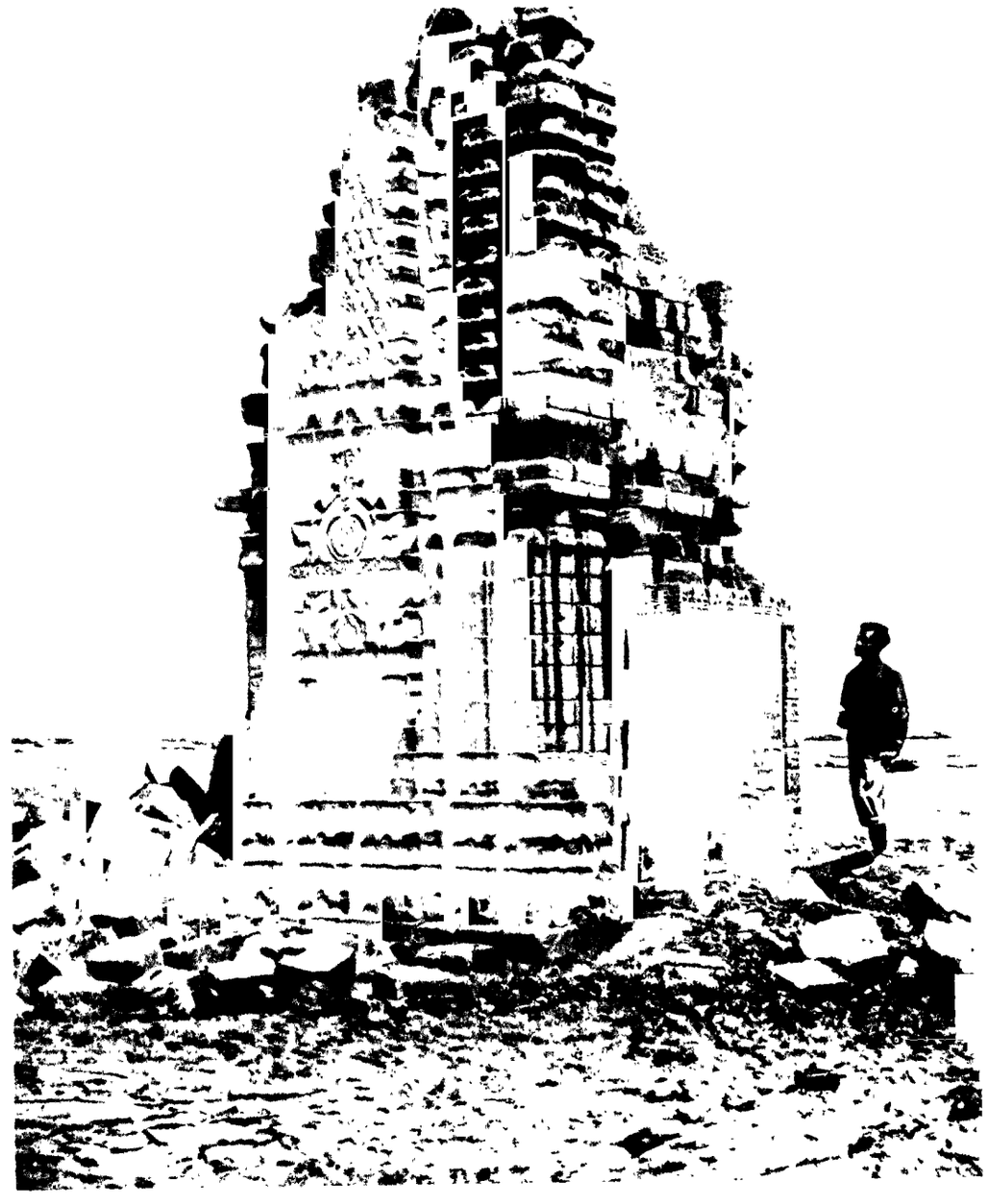
PLATE XVIII

Facade of Temple 15. Observe *tryaṅga bāḍa*, pilasters on *jāṅgha*, recess between *bāḍa* and *gaṇḍi*, circular *bhūmi-amlās* crowning a set of three *bhūmi-varaṇḍis*, high *beki* and thick *āmalaka*. *Garbha-muda* and *ratna-muda* formed by broad slabs of stone. Third chamber below *beki* closed by *visama*. (Beglar's photograph, 1872-73)

See pages 28 and 29



A



B

PLATE XIX

A

Temple 14, tall and slender. Observe *tri-ratha* plan, *tryaṅga bāḍa*, five mouldings on *pābhāga*, pilasters on *jāṅgha*, *muṇḍi* reaching bottom of *gaṇḍi*, recess between *bāḍa* and *gaṇḍi*, circular *bhūmi-amlās* with three *bhūmi-varaṇḍis*, *visama* without *paga*-divisions, flattish broad *āmalaka* and narrow vestibule in the thickness of frontal *rāhā* of *bāḍa*. (Bose's photograph, 1929)

B

Temple 16. Similar to Temple 14, but with marked *chaitya*-window motifs over niches for *pārśva-devatās* and on *rāhā* of *gaṇḍi*. Note four mouldings on *pābhāga* and *muṇḍi* rising to bottom of *gaṇḍi*. (Eastern Circle photograph, 1960)

See pages 27-32 and 54

PLATE XX

A

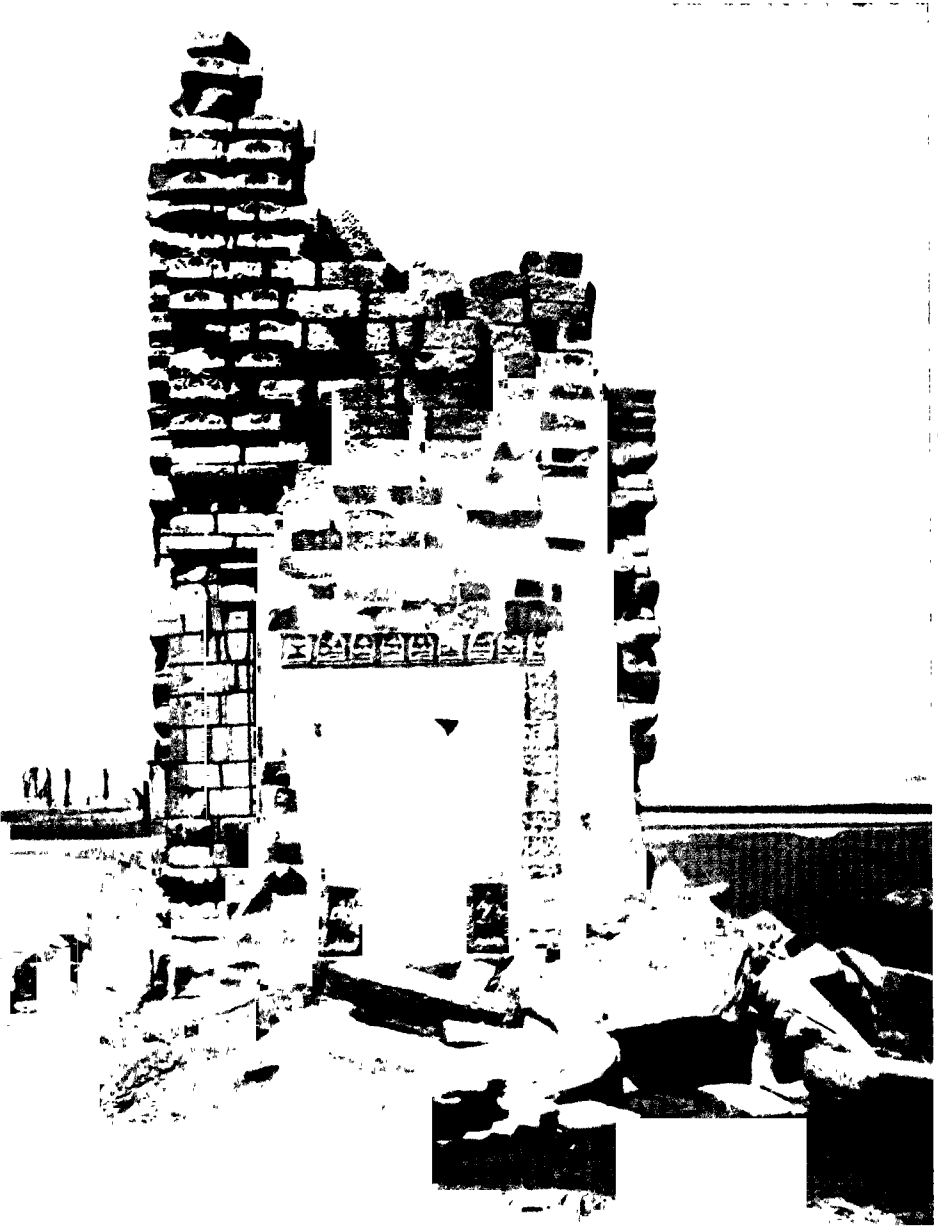
Temple 16, front side. Fragments of *āmalaka* in the foreground.
(Eastern Circle photograph, 1960)

B

Temple 16, rear side. Observe the chamber over *garbha-muda*.
(Eastern Circle photograph, 1960)

See pages 29-32

A



B

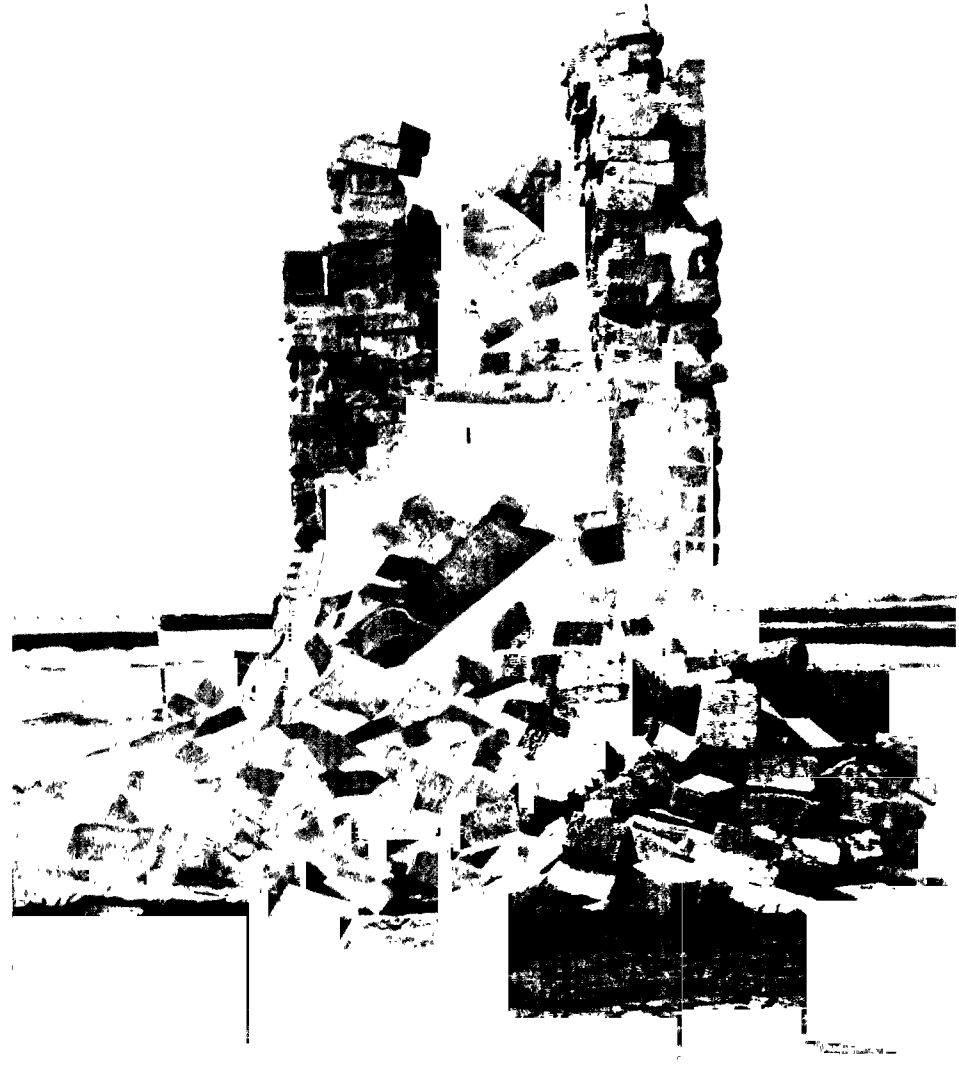


PLATE XXI

Temple 16, lower part, front side. Observe Gaja-Lakshmī in the centre of lintel, *nava-grahas* on architrave and *jālī* and pilasters with broad bracket-capitals on *kāṇṭi*. (Eastern Circle photograph, 1960)

See pages 29-31

PLATE XXII

A

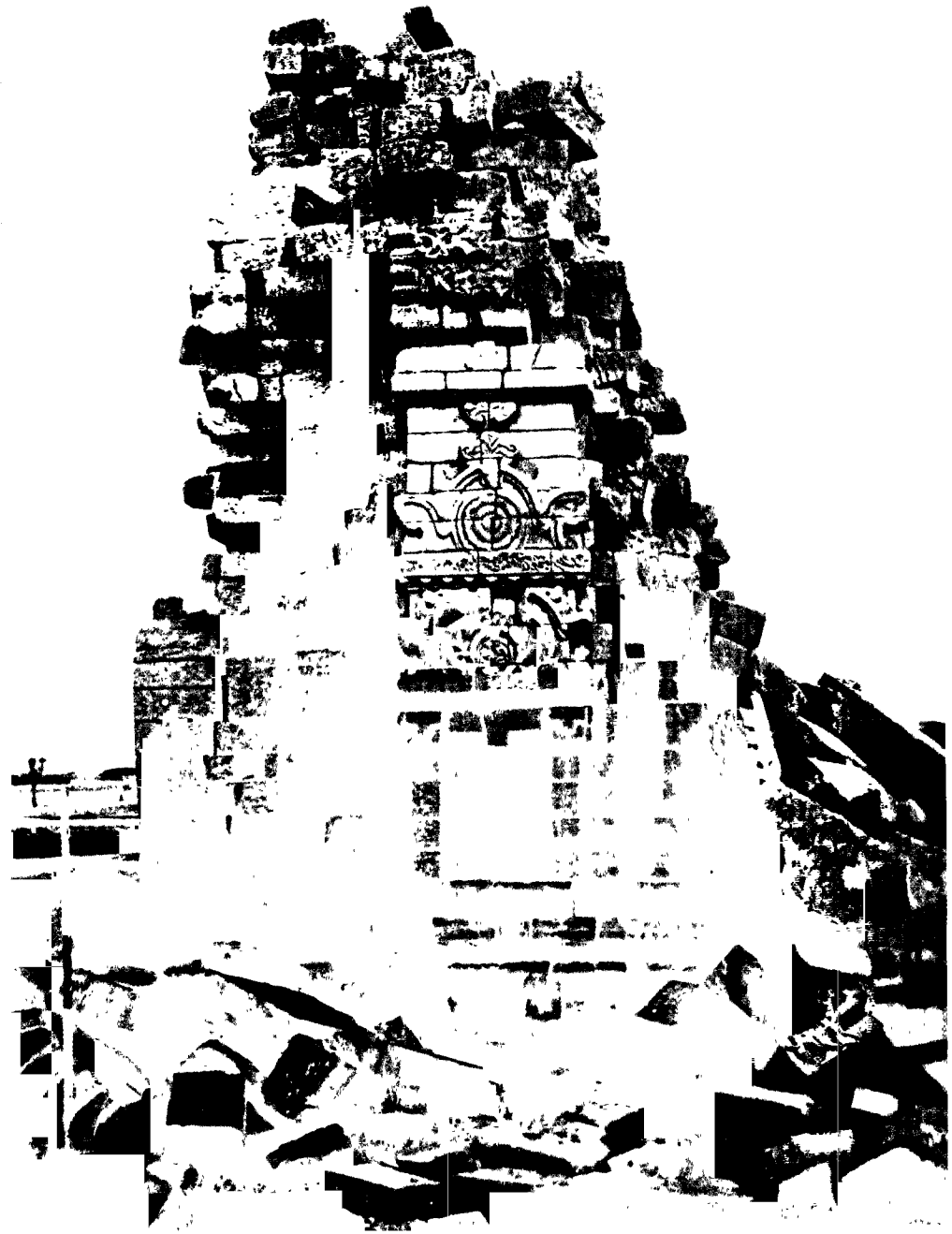
Another view of Temple 16 with *chaitya*-window motifs above niche. (Eastern Circle photograph, 1960)

B

Temple 16, enshrined Sūrya. (Eastern Circle photograph, 1960)

See pages 29 and 32

A



B

A

B

PLATE XXIII

A

Temple 17, front view. (Eastern Circle photograph, 1960)

B

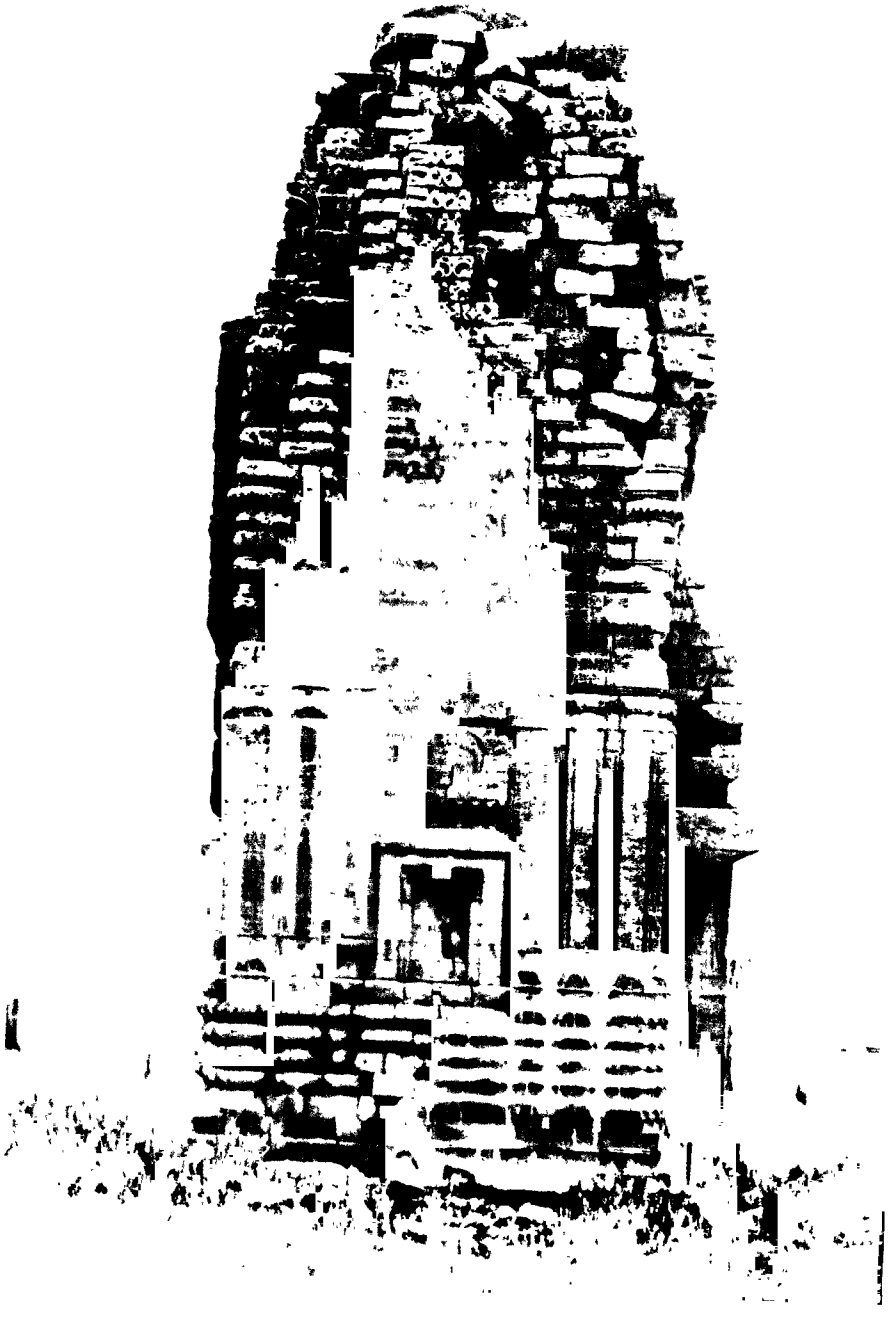
Temple 17, details of frontal *bāḍa*. Observe *tri-ratha* plan, *tryaṅga bāḍa*, six mouldings on *pābhāga*, pilasters on *jāṅgha*, recess between *varaṇḍa* and *gaṇḍi* and narrow vestibule in the thickness of *rāhā*. (Eastern Circle photograph, 1960)

See pages 33-37

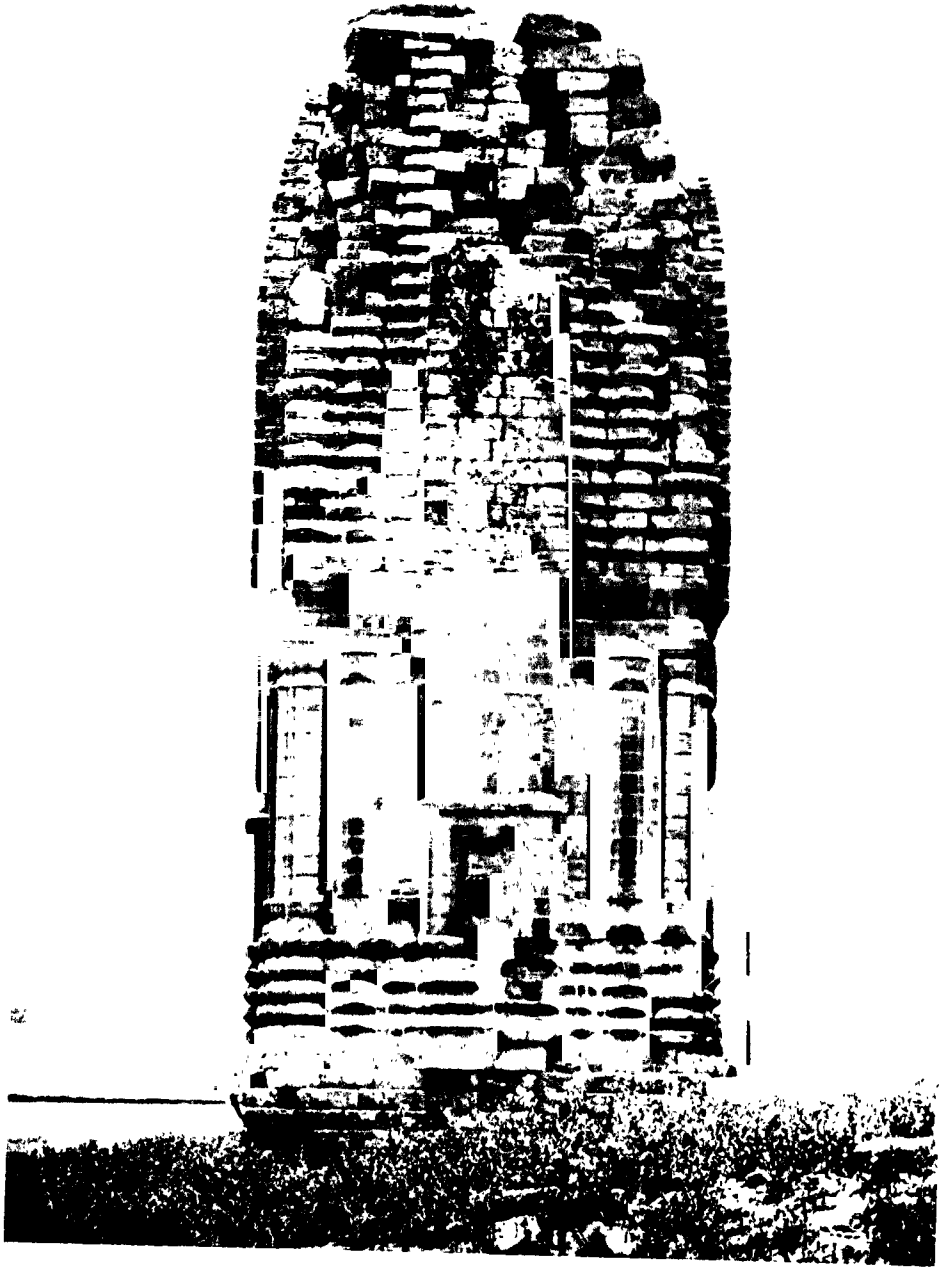
PLATE XXIV

Temple 17, details of door-frame. Observe creeper on first (innermost) facet of jambs, *manushya-kautukī* on second and diamond-shaped patterns with floral motifs on third. Gaja-Lakshmī in the centre of lintel. Figures at the base of jambs represent Kṛishṇa slaying a demon and subduing Kālīya-*nāga*.
(Eastern Circle photograph, 1960)

See page 35



A



B

PLATE XXV

Temple 17: A, east side, and B, south side. Observe *muṇḍis* reaching bottom of the projected *kāṇṭi* of *rāhā* and circular *bhūmi-amlās* with three *bhūmi-varaṇḍis*. (Eastern Circle photographs, 1960)

See pages 33-37 and 54

PLATE XXVI

Temple 17, enshrined Narasiṁha slaying Hiraṇyakaśipu.
(Eastern Circle photograph, 1960)

See page 36

[redacted]

PLATE XXVII

Temple 18, front and north faces. Observe *tri-ratha* plan, *tryaṅga bāḍa*, pronounced pilasters on *jāṅgha*, recess below *gaṇḍi*, four mouldings above *muṇḍi* and below recess and circular *bhūmi-amlās* with three *bhūmi-varaṇḍis*. Very little curvature of the tall *gaṇḍi*. (Beglar's photograph, 1872-73)

See pages 37-41 and 54

PLATE XXVIII

A

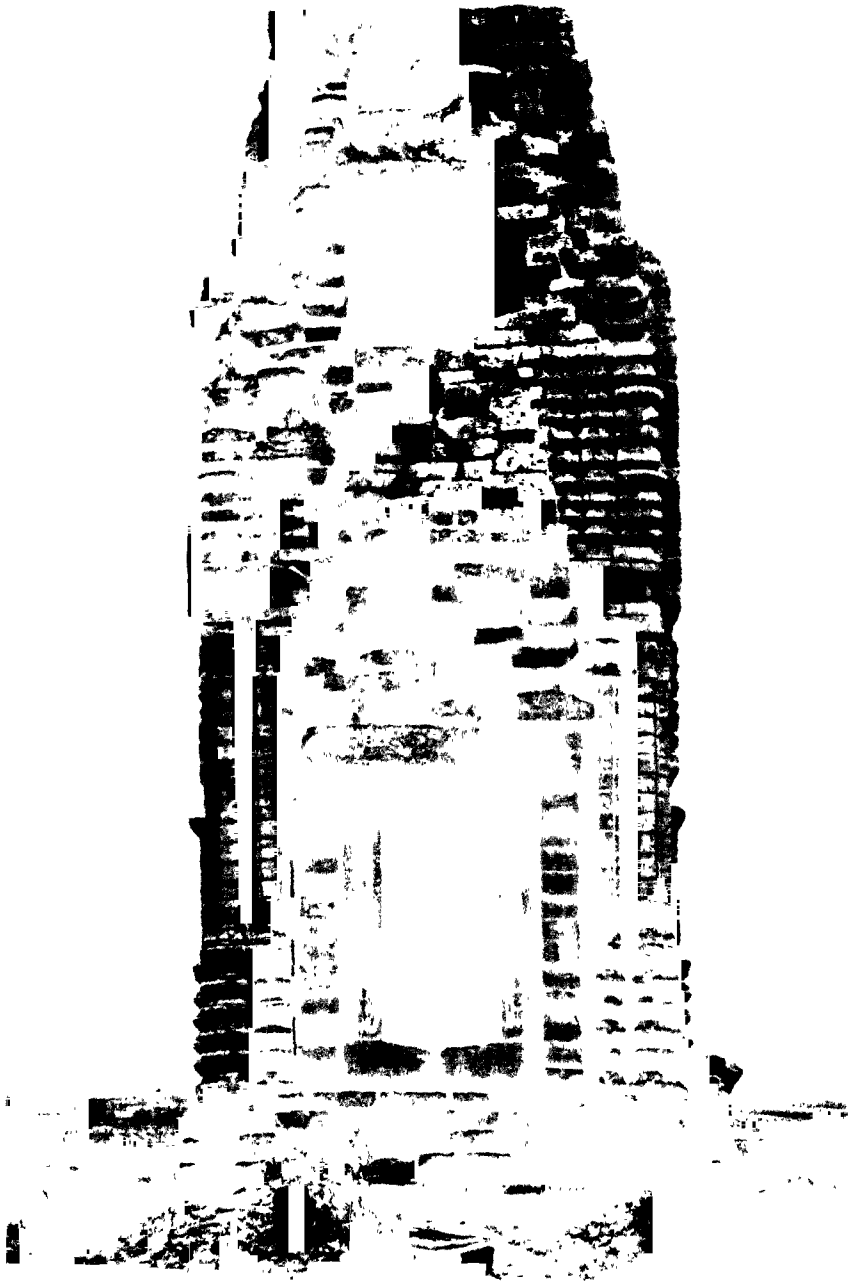
Temple 18, front side. Note presence of three blind chambers above *garbha-muda*. (Eastern Circle photograph, 1960)

B

Temple 18, rear side. Observe four mouldings above *muṇḍi*. (Eastern Circle photograph, 1960)

See pages 37-41 and 54

A



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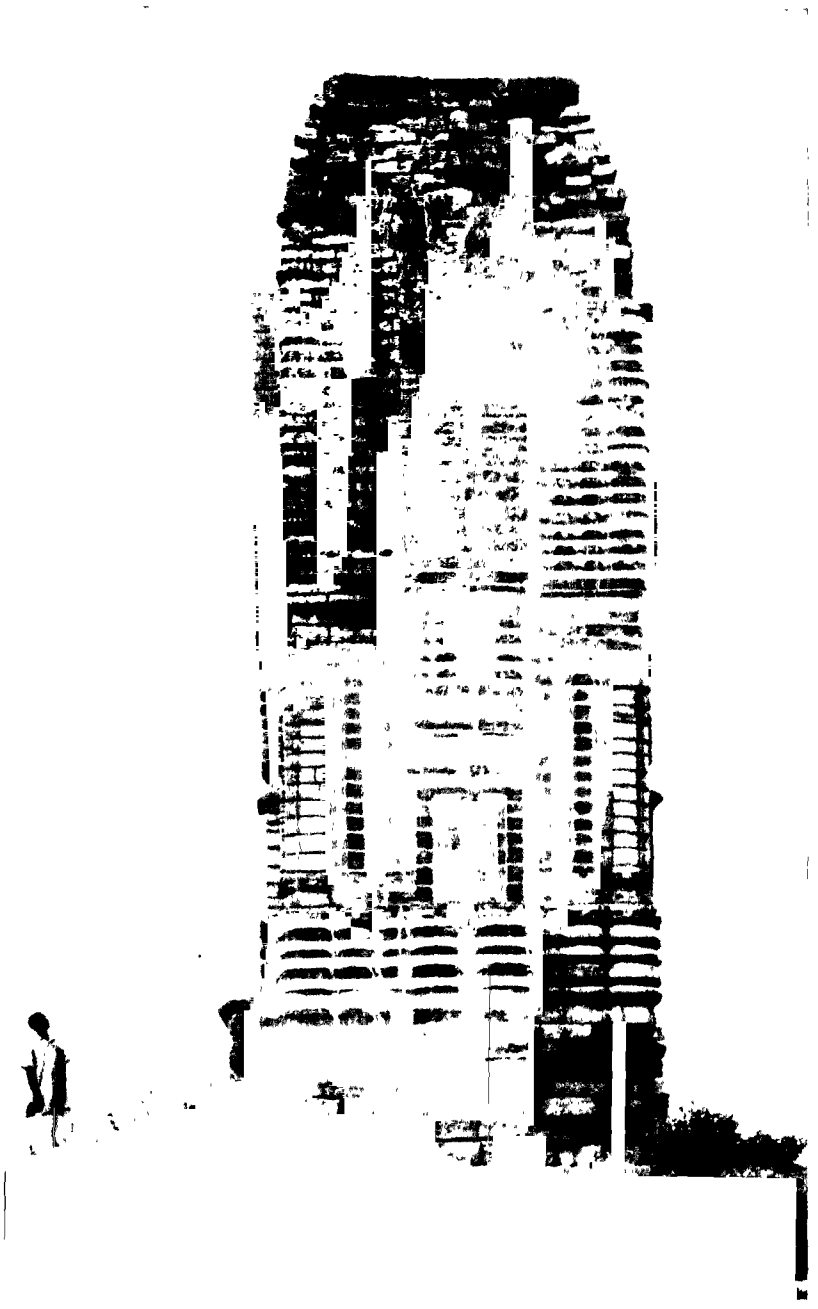
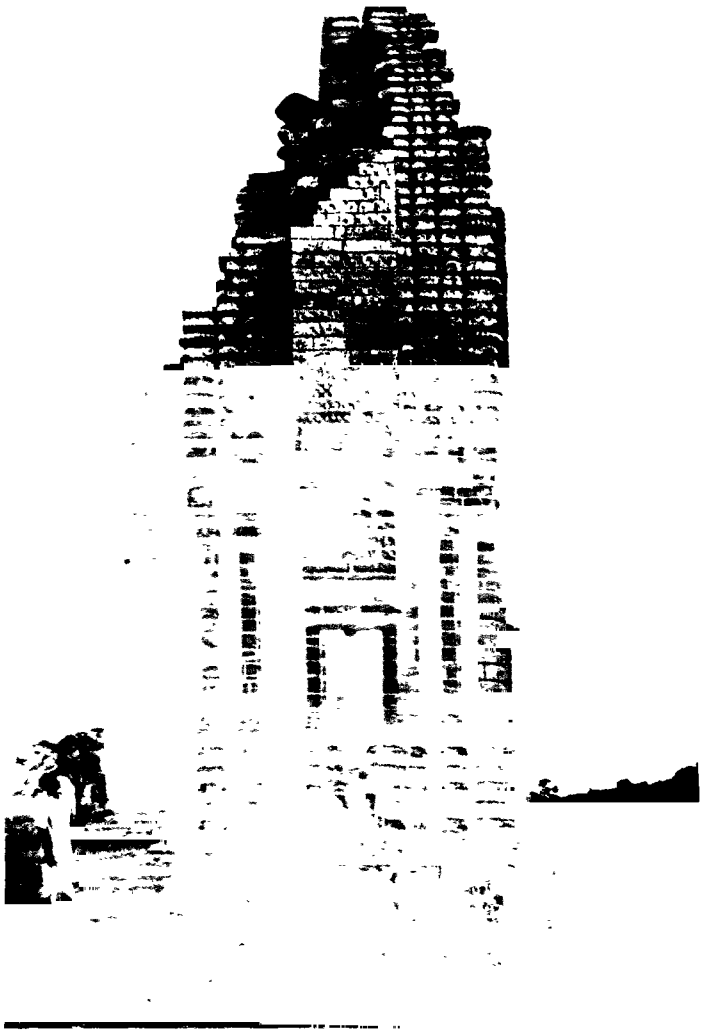




A

B

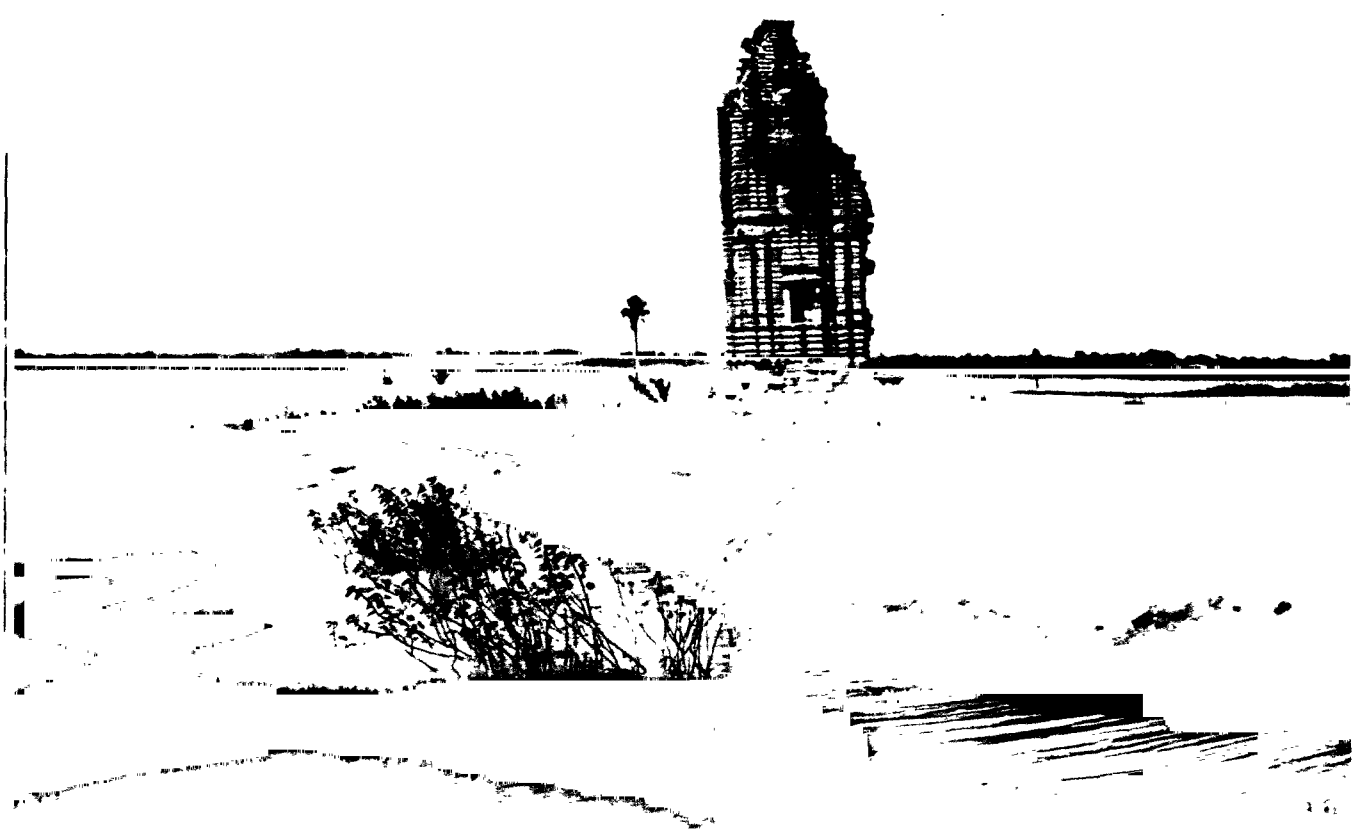


PLATE XXIX

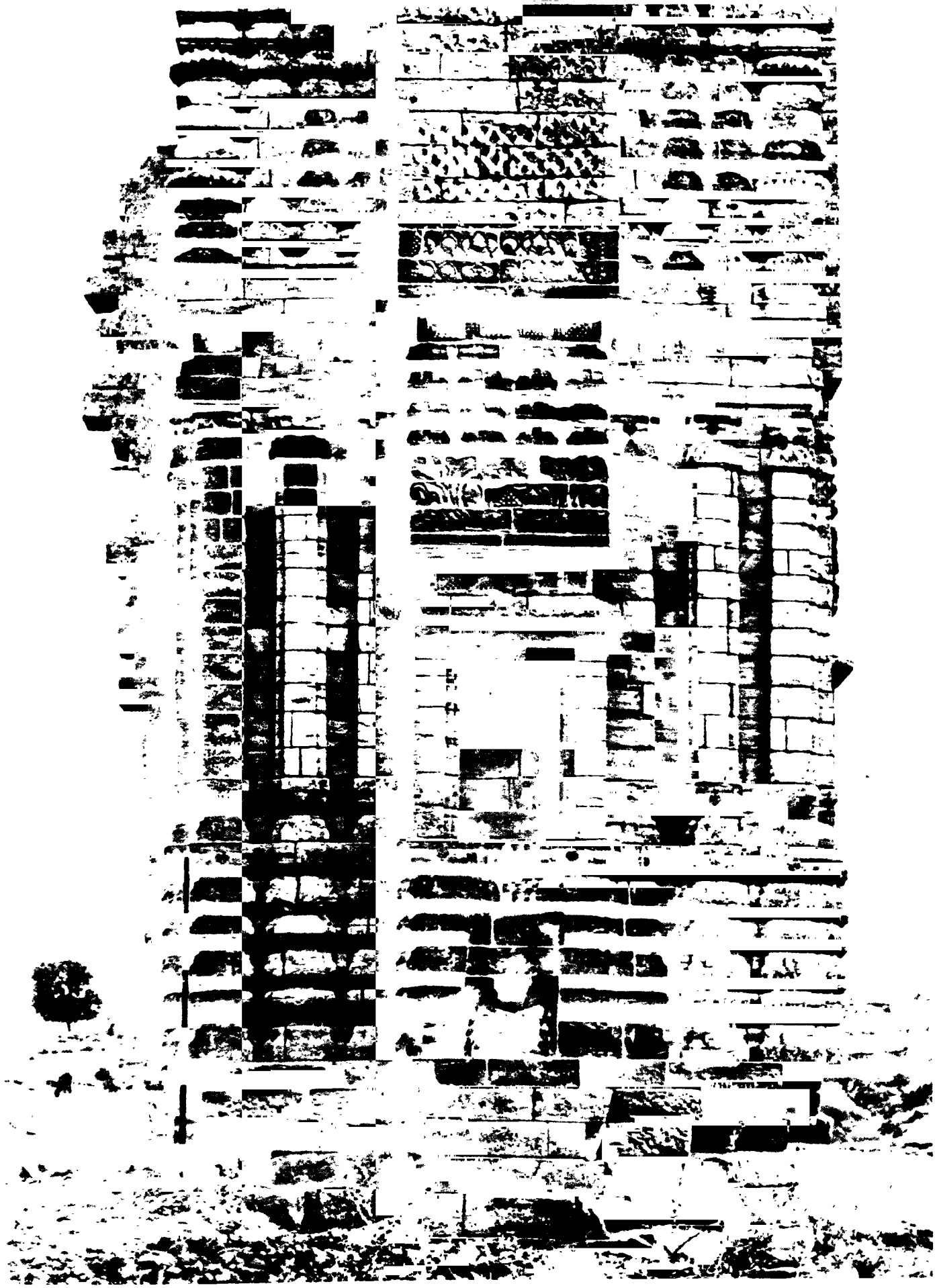
Temple 18: A, north side, and B, south side. (Eastern Circle photographs, 1960)

See pages 37-41 and 54

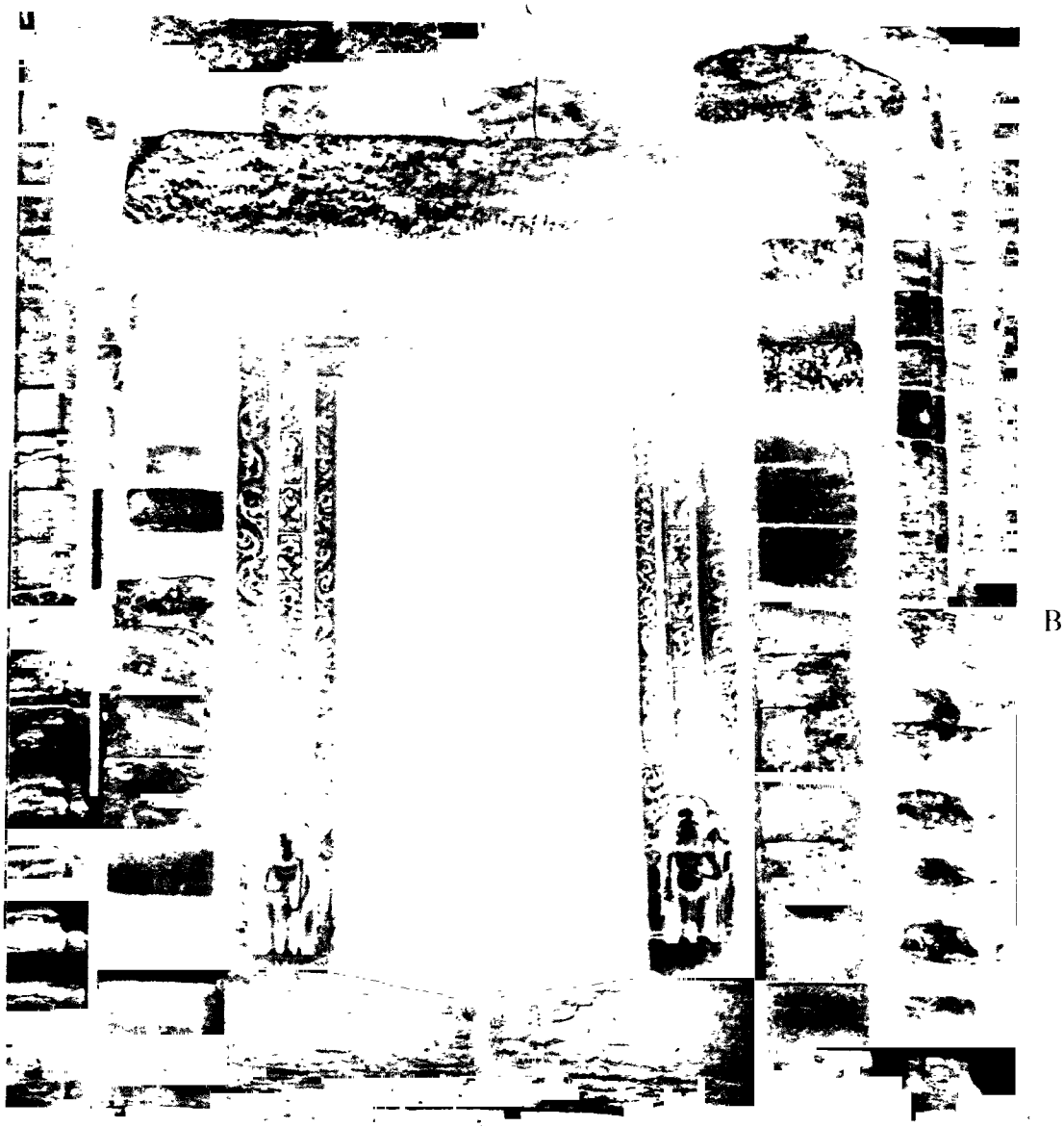
PLATE XXX

Temple 18, north face. Details of *bāḍa* and lower portion of *gaṇḍi*. Observe four rows of *khurā*-shaped mouldings below *kāṇṭi* of *rāha*. (Eastern Circle photograph, 1960)

See pages 37-39, 41 and 54



A



B

PLATE XXXI

A

Temple 18, ceiling (*garbha-muda*) above corbels. (Eastern Circle photograph, 1960)

B

Temple 18, details of carved door-frame. Lakulīśa in the centre of lintel. (Eastern Circle photograph, 1960)

See page 40

PLATE XXXII

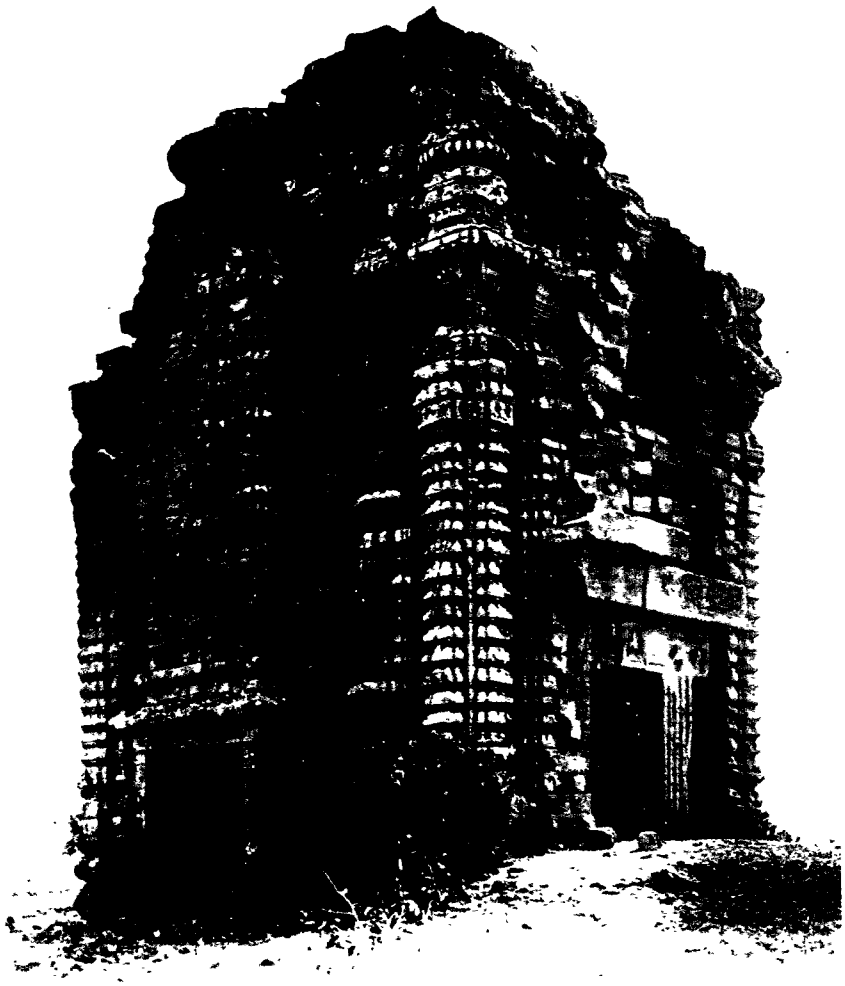
A

Temple 19. Profusely-decorated *bāḍa* and lower portion of *gaṇḍi*. Observe *tryaṅga bāḍa*, elaborate mouldings on *kanika* and *anurāhā* and pronounced *rekha*-representations on *rāhā* and *anuratha*. (Bose's photograph, 1929)

B

Temple 19, ruins. (Eastern Circle photograph, 1960)

See pages 41-43



A

B

A

B

PLATE XXXIII

Temple 19 : A, south door-jamb and a fragment of lintel (sinister), and B, north door-jamb. (Eastern Circle photographs, 1960)

See pages 41 and 42

PLATE XXXIV

A

Temple 20, Śaivite door-keeper, upper part. (Eastern Circle photograph, 1960)

B

Temple 20, *liṅga*. (Eastern Circle photograph, 1960)

C

Temple 20, Śaivite door-keeper, lower part. (Eastern Circle photograph, 1960)

D

Temple 20, Śaivite door-keeper. (Eastern Circle photograph, 1960)

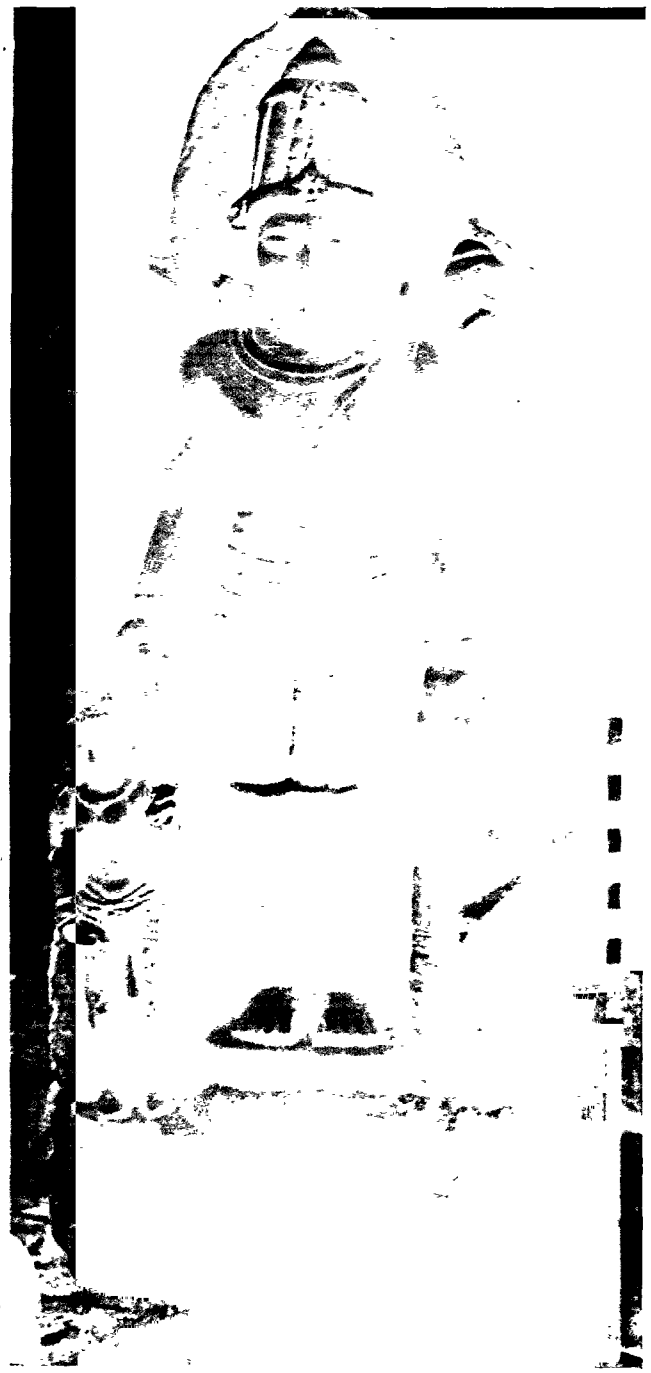
See pages 43 and 44

A

B

C

D



A

B

C

PLATE XXXV

A

Vishṇu. (Eastern Circle photograph, 1960)

B

Indrāṇī (?). (Eastern Circle photograph, 1960)

C

Gaṇeśa. (Eastern Circle photograph, 1960)

See pages 48, 46 and 49

PLATE XXXVI

A

Divine mother. (Eastern Circle photograph, 1960)

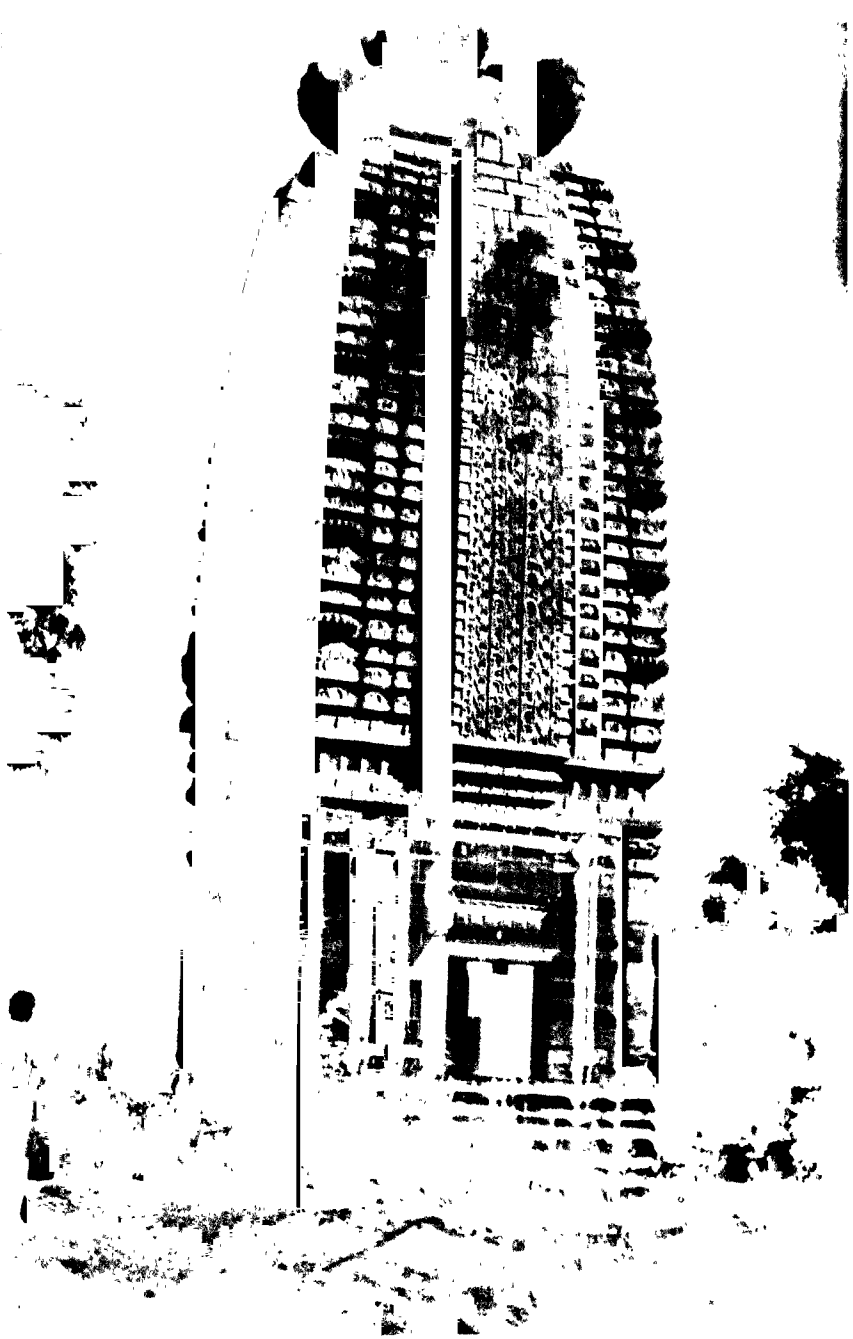
B

Pārvati (?) (centre) and two architectural fragments. (Eastern Circle photograph, 1960)

See pages 48 and 49

A

B



A

B

PLATE XXXVII

A

Banda: old temple. Observe *tryaṅga bāḍa*, gentle curve of the tall and slender *gaṇḍi*, pilasters on *jāṅgha*, mouldings above *muṇḍi*, recess between *bāḍa* and *gaṇḍi* and circular *bhūmi-amlās*, each with three *bhūmi-varaṇḍis*. (Eastern Circle photograph)

B

Banda: old temple, lower part, front side. Details of door-frame, *pābhāga*, *jāṅgha*, *varaṇḍa*, recess and lower portion of *gaṇḍi*. (Eastern Circle photograph)

See page 55

PLATE XXXVIII

A

Budhpur: ruined *pañchāyatana* temple. The south-eastern corner shrine (dexter) shows *tri-ratha* plan, *tryaṅga bāḍa*, five mouldings on *pābhāga*, pilasters on *jāṅgha*, recess between *bāḍa* and *gaṇḍi* and circular *bhūmi-amlās*, each with three *bhūmi-varaṇḍis*. The renovated central temple is seen on the sinister.
(Bloch's photograph, 1903)

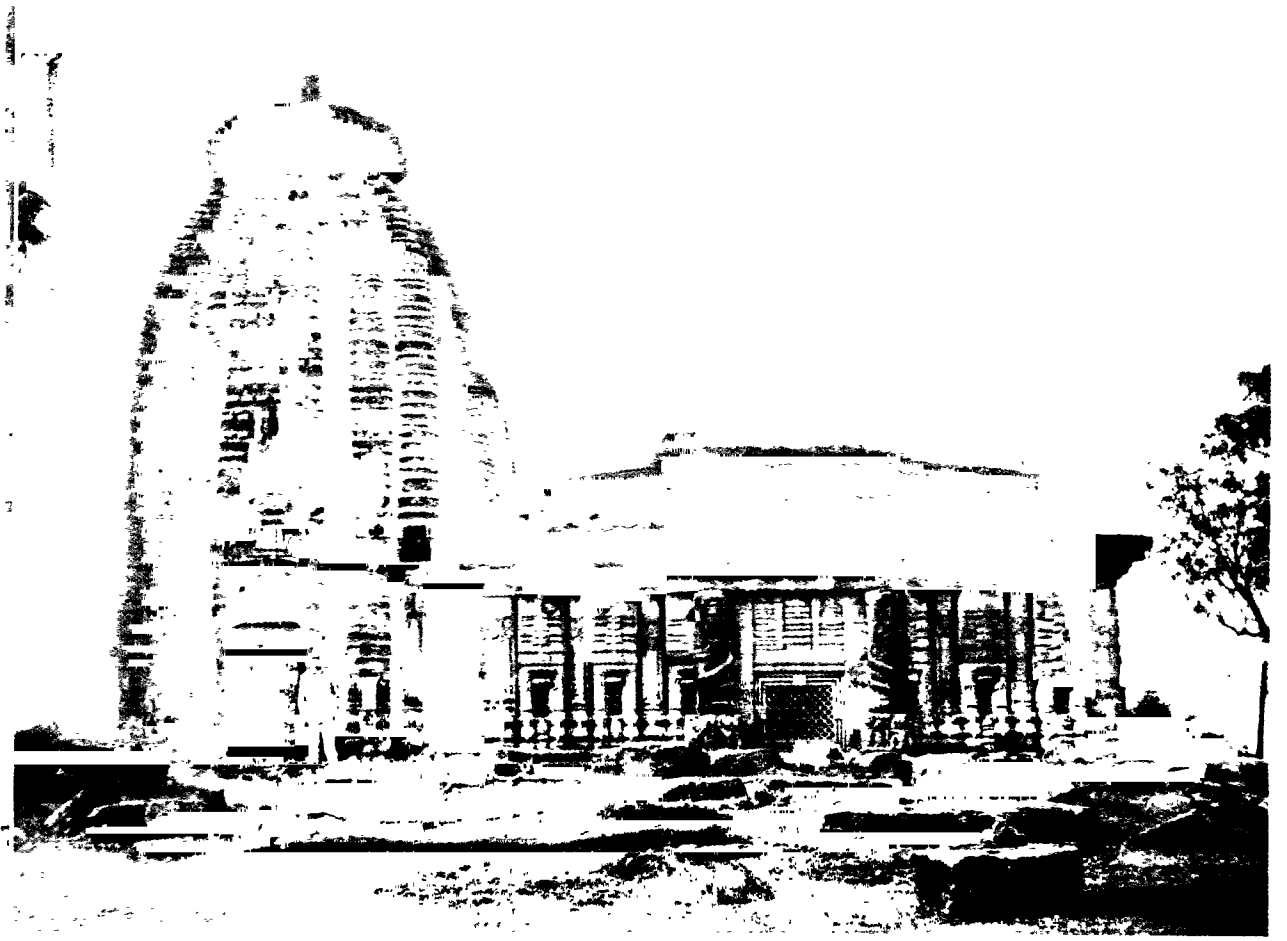
B

Pakbirra: ruined temple, lower part. Observe pilaster and *rekha* miniature on *kanika* and recess between *bāḍa* and *gaṇḍi*.
(Eastern Circle photograph)

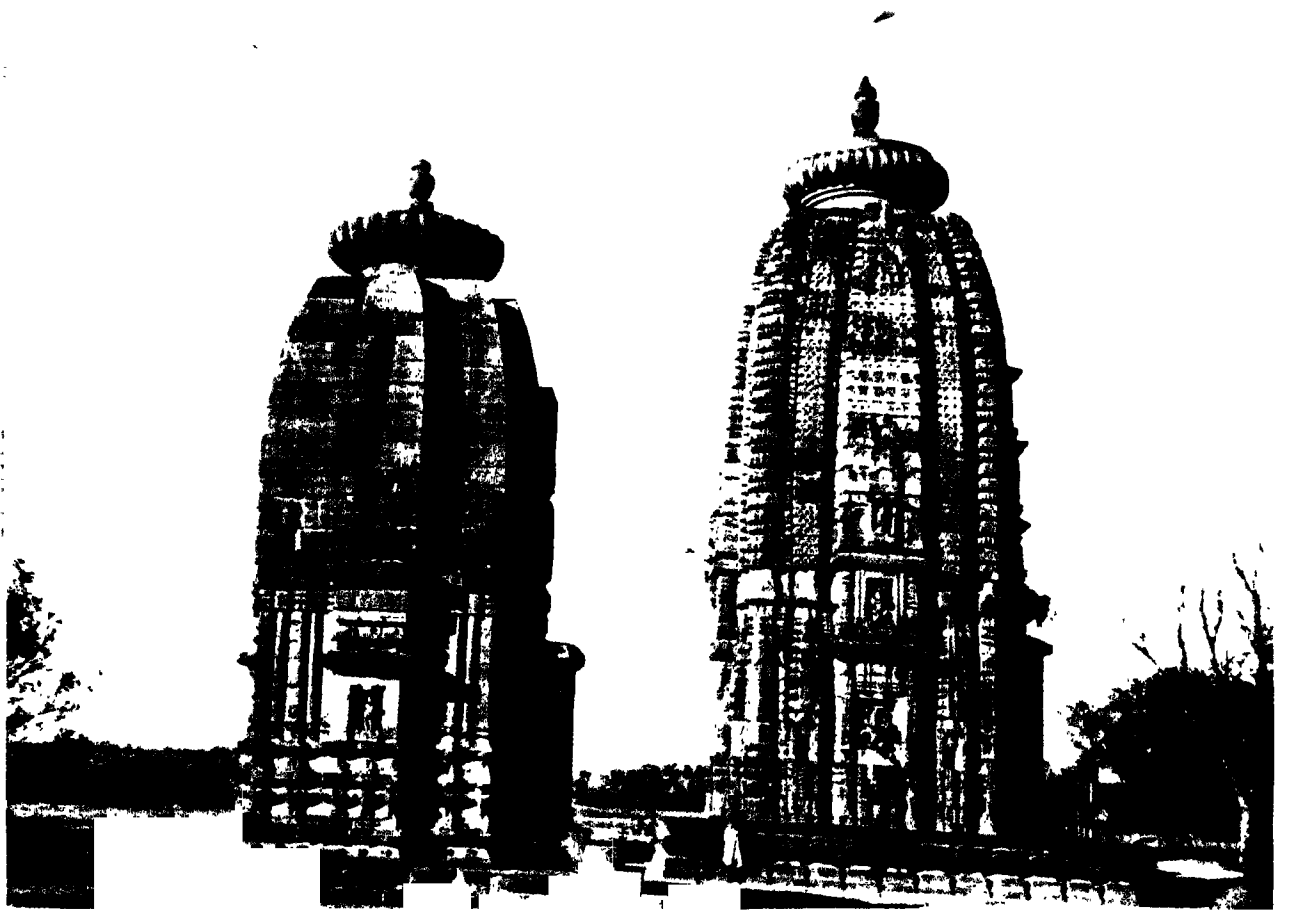
See page 56

A

B



A



B

PLATE XXXIX

A

Gandharadi : twin temple. Observe *tryaṅga bāḍa*, pilasters on *kanika*, a single moulding for *varaṇḍa* and recess between *bāḍa* and *gaṇḍi*. (Eastern Circle photograph)

B

Khiching : Chandraśekhara temple (dexter) and reconstructed temple (sinister). Observe *tri-ratha* plan, *tryaṅga bāḍa*, low *upāna*, pilasters on *jāṅgha*, single moulding for *varaṇḍa*, recess between *bāḍa* and *gaṇḍi* and pronounced frontal *rāhā* of Chandraśekhara temple. (Eastern Circle photograph)

See pages 56 and 57

PLATE XL

A

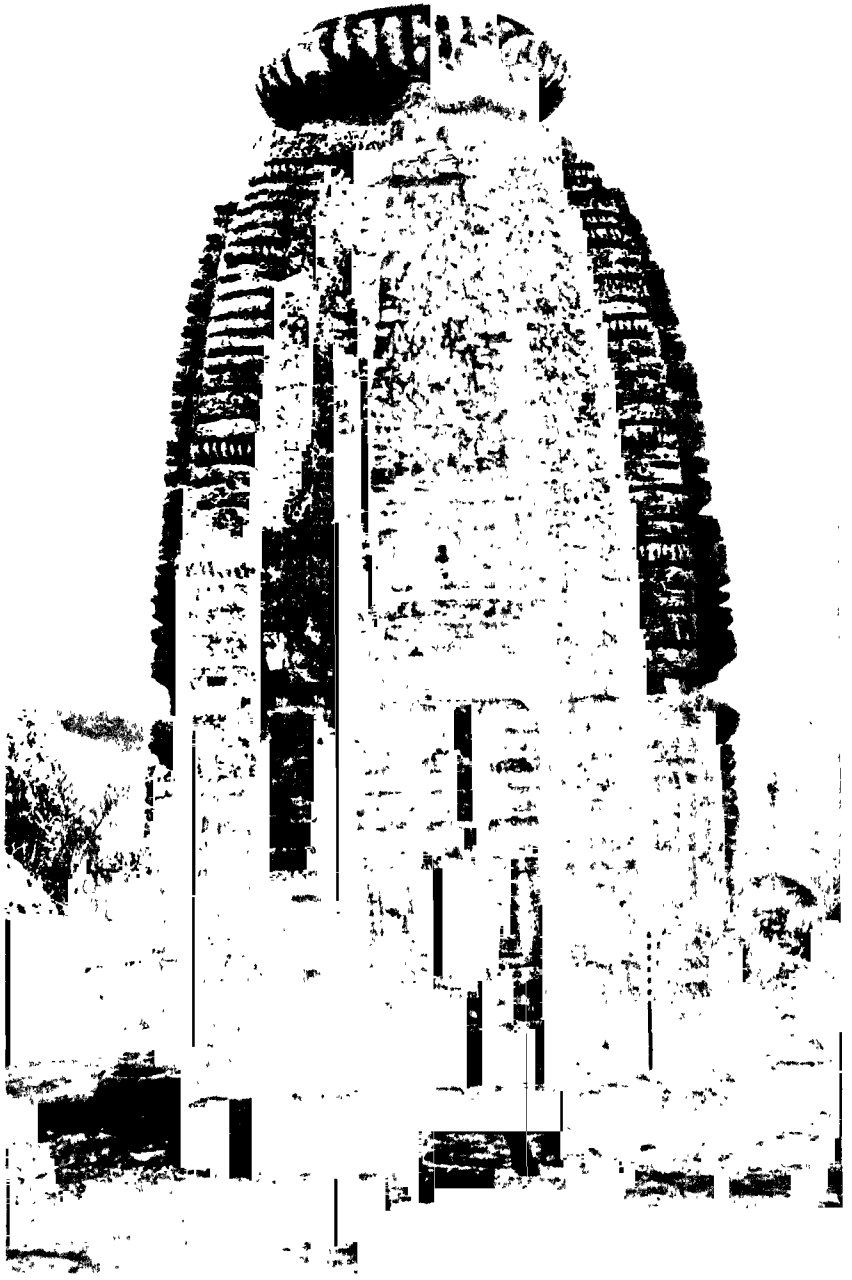
Ganeswarpur : one of the five temples of the Pañcha-Pāṇḍava group. Observe *tryaṅga bāḍa*, pilasters on *jāṅgha*, *khurā*-shaped moulding for *varaṇḍa* and recess between *bāḍa* and *gaṇḍi*. (Eastern Circle photograph)

B

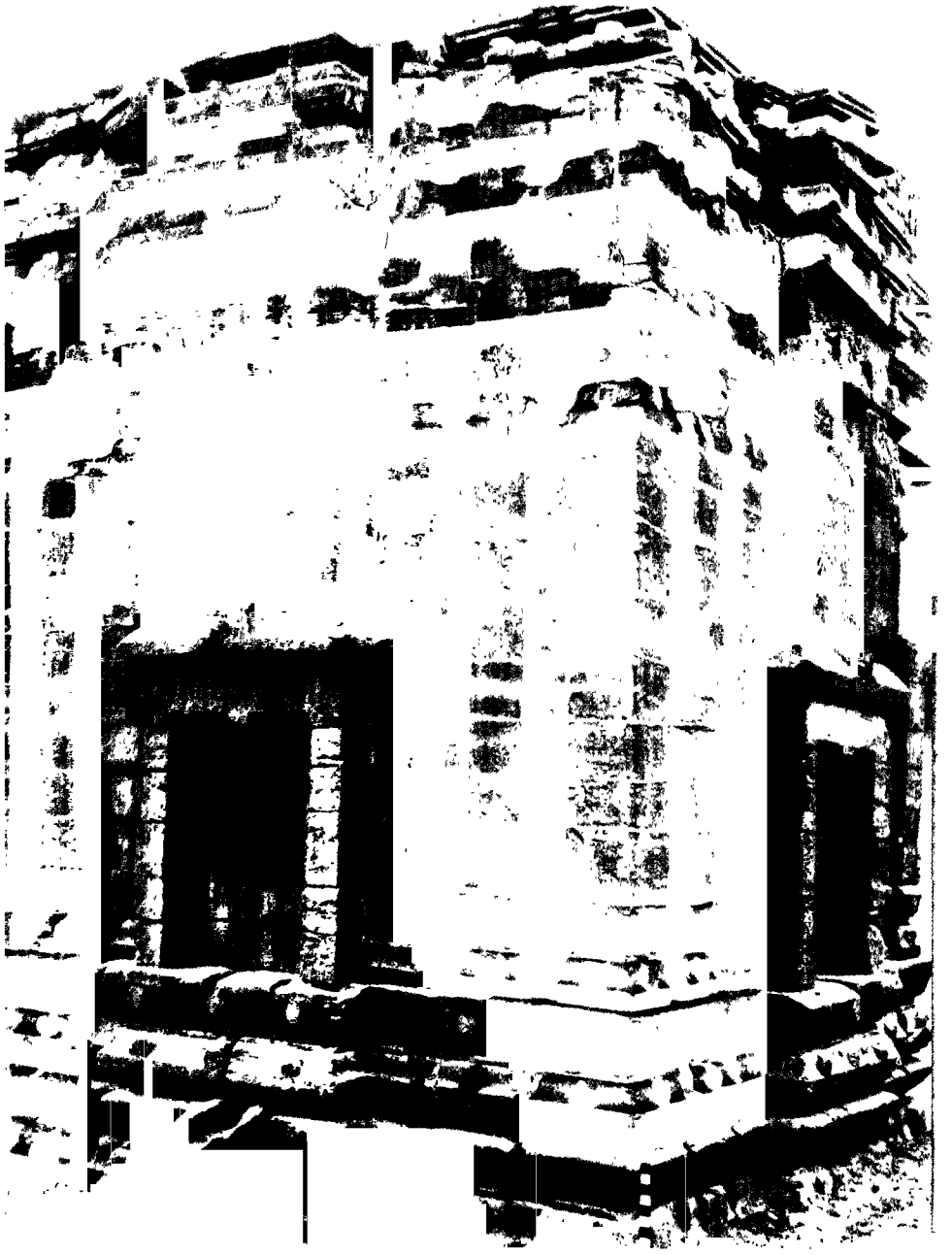
Ambikanagar: ruined temple. Observe *tryaṅga bāḍa*, four mouldings on *pābhāga*, pilasters on *jāṅgha*, *khurā*-shaped moulding for *varaṇḍa* and recess between *bāḍa* and *gaṇḍi*. (Eastern Circle photograph)

See pages 56 and 57

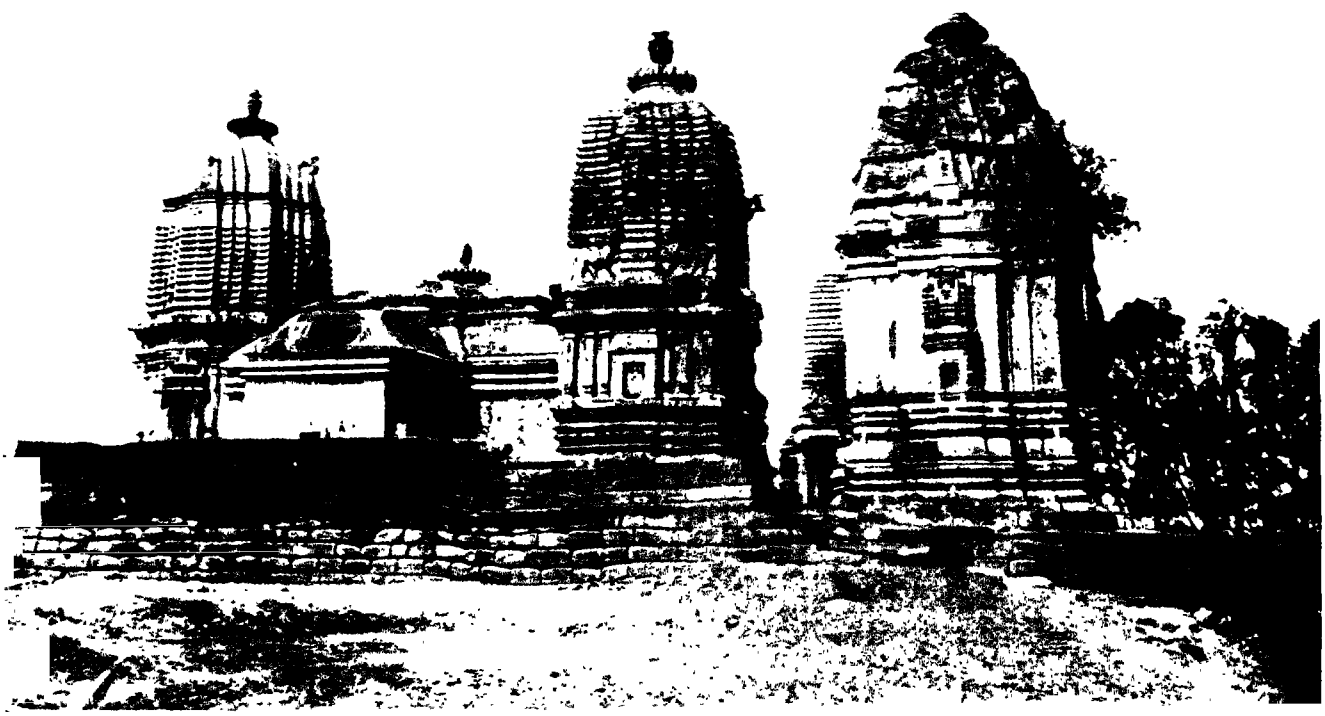
A



B



A



B

PLATE XLI

A

Barakar : Temples I and II. Observe moulded *pishṭa*, *tryaṅga bāḍa*, five mouldings on *pābhāga*, thin *nāgī*-pilasters on *jāṅgha*, pronounced *varaṇḍa*, recess between *bāḍa* and *gaṇḍi* relieved with figures in the attitude of supporting superstructure, *aṅga-śikharas* on *rāhās*, narrow *visama*, sharp curvature of *gaṇḍi* near the top, stunted *āmalaka* and absence of *bhūmi-amlās*. (Eastern Circle photograph)

B

Panrra : group of temples. Two *rekha* temples on dexter present *tryaṅga bāḍa*, pilasters on *jāṅgha*, recess between *bāḍa* and *gaṇḍi* and *gaṇḍi* without *bhūmi-amlās* and *aṅga-śikharas*. (Eastern Circle photograph)

See pages 58 and 59

PLATE XLII

A

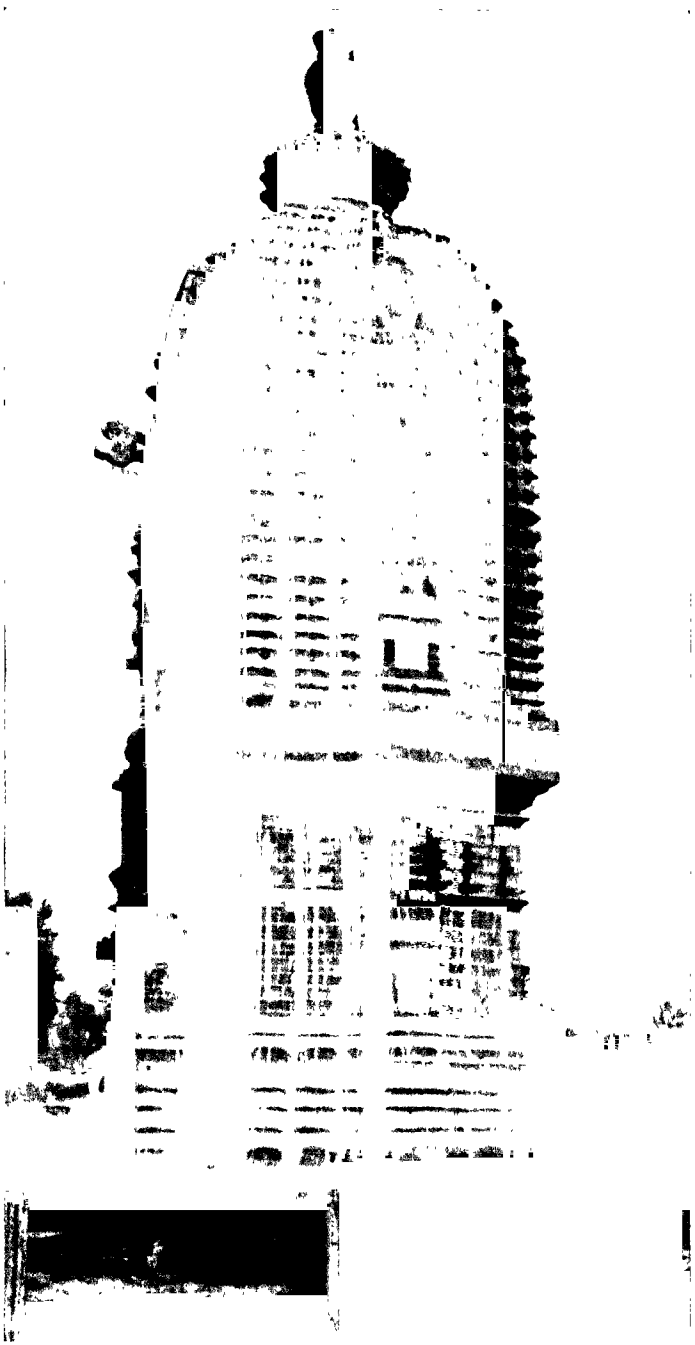
Barakar : Temple III. Affiliated to Temples I and II but with a *pañchāṅga bāḍa* having a *bāndhanā* moulding. (Eastern Circle photograph)

B

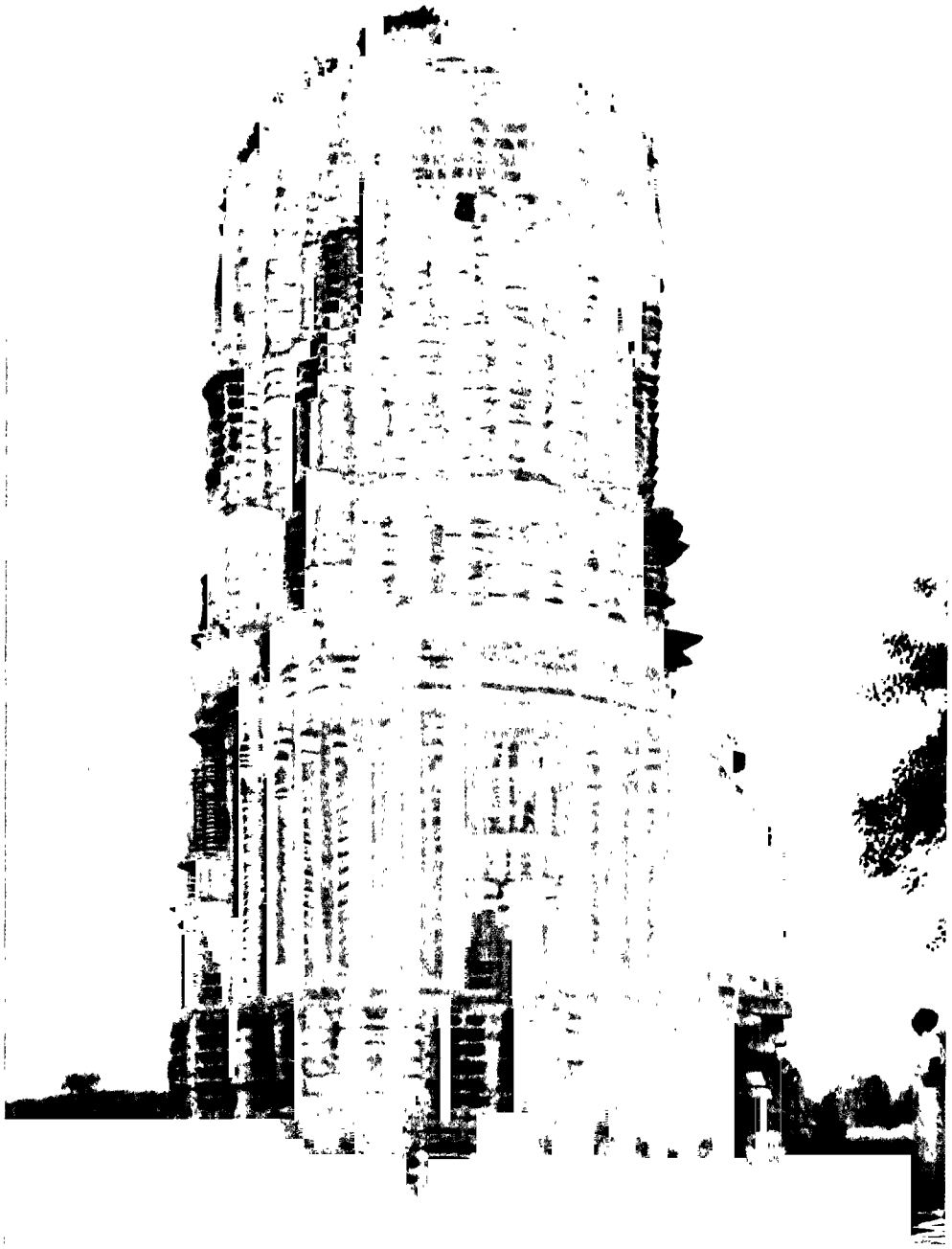
Para : Lakshmī temple. Observe moulded *pishṭa*, elaborate *pābhāga*, pilasters on *jāṅgha*, recess between *varaṇḍa* and *gaṇḍi*, projected mouldings of straight *gaṇḍi* which curves sharply inwards near the top. Top of *gaṇḍi* repaired with plain stone-work. (Eastern Circle photograph)

See pages 58 and 59

A



B



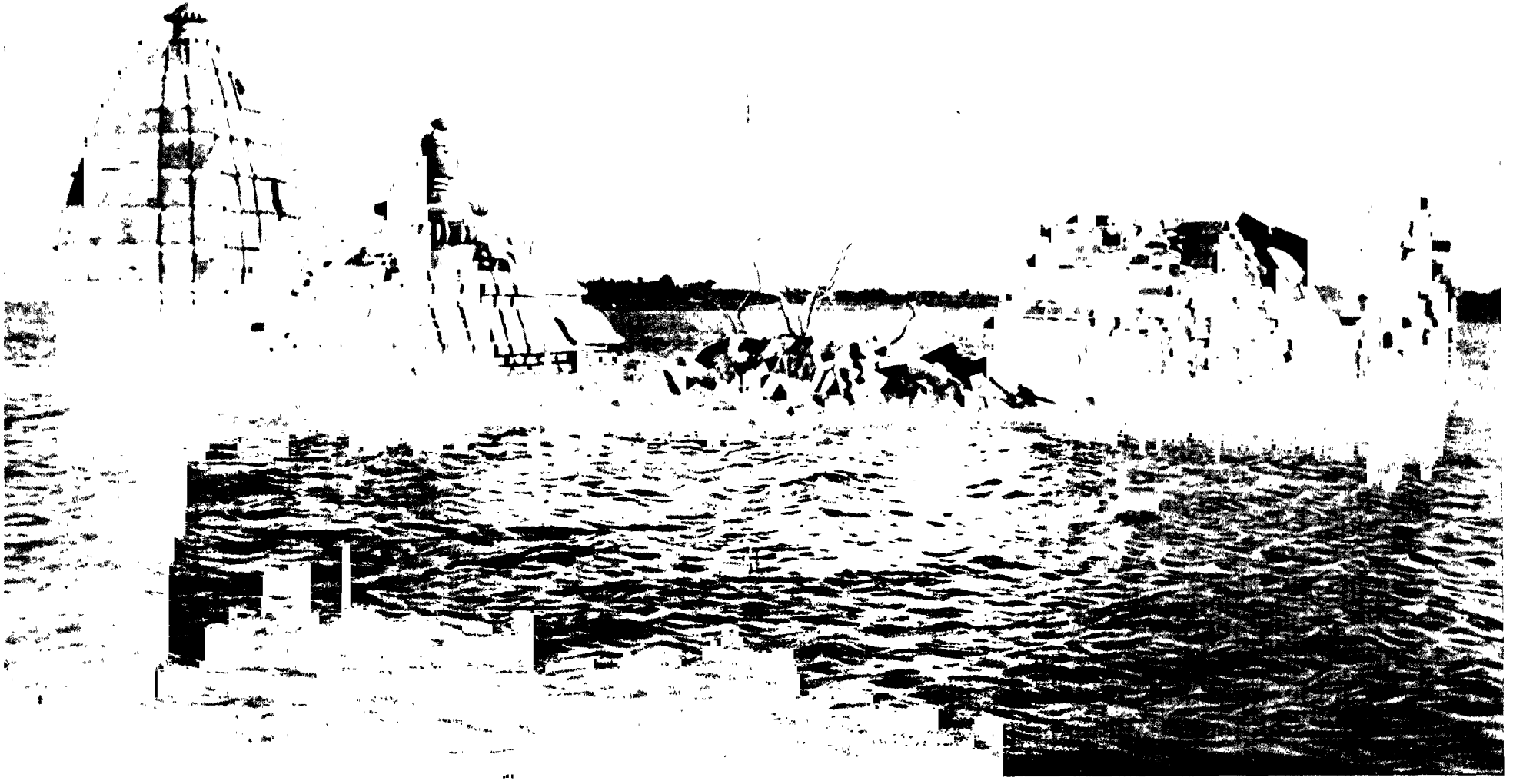


PLATE XLIII

Temples 8, 9 and 10, partly submerged by waters of the Damodar held back by the Panchet dam. Temple 6 reduced to a heap of stone slabs. (West Bengal Directorate of Archaeology photograph, May 1962)

See page 16